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DANTE IN ENGLISH ART

A CHRONOLOGICAL RECORD OF REPRESENTATIONS BY ENGLISH ARTISTS

Hon. Elizabeth Yorke

(1725-1760)

- c. 1745. Copy of portrait of Dante by Julio Clovio.

[In the *Gentleman's Magazine* for Jan., 1770 (Vol. XL, p. 38), was printed "An Ode to the Hon. Miss Yorke, on her copying a Portrait of Dantè by Clovio," by her brother, Hon. Charles Yorke (second son of first Earl of Hardwicke, afterwards Lord Chancellor for three days as Lord Morden), which begins :

Fair Artist! well thy pencil has essay'd
To lend a poet's fame thy friendly aid;
Great Dantè's image in thy lines we trace;
And, while the Muses' train thy colours grace,
The Muse propitious on the draught shall smile
Nor envious leave unsung the gen'rous toil.

This must have been written before 1747, in which year Miss Yorke married Lord Anson, the circumnavigator. (See *Dante in English Literature*, Vol. I, pp. 243-245.)]

William Hogarth

(1697-1764)

- c. 1758-1760. Portrait of William Huggins as Translator of Ariosto and Dante.

[*Oil*. This picture, which is in possession of Colonel E. W. Blunt-Mackenzie of Adderbury Manor, near Banbury, a descendant of Huggins, represents the translator with the bust of Ariosto on his right, and a tablet bearing the names of Dante and of the three divisions of the *Divina Commedia* on his left. The portrait was engraved in 17— by Thomas Major (see below), and

was intended to serve as frontispiece to Huggins' translation of the *Commedia*, which was never published. (See *Dante in English Literature*, Vol. I, pp. 306-308.)]

Thomas Major

(1720-1799)

- 17—. Portrait of William Huggins, Translator of Dante, after Hogarth.

[*Engraving*, intended as frontispiece for Huggins' translation of the *Commedia* (see above). "It is a small circular medallion, turned three-quarters to the left: in the background left appears a portrait bust inscribed on the plinth IL DIVINO | ARIOSTO, and in the background right a tablet or plain cartouche with the inscription DANTE | L'INFERNO | IL PURGATORIO | IL PARADISO. In the margin at the top is the name HUGGINS" (information kindly supplied by Sir Sidney Colvin, Keeper of Prints at British Museum). As appears from a letter of Granger to Ducarel (Dec. 20, 1772), printed in Nichol's *Illustrations of Literature* (Vol. III, p. 601), the plate was a private one, and was "never sold in the shops."]

Sir Joshua Reynolds

(1723-1792)

1773. Count Hugolino and his Children in the dungeon, as described by Dante, in the thirty-third canto of the *Inferno*.

Io non piangeva, sì dentro impetrai:
 Piangevan Elli, ed Anselmuccio mio
 Disse: Tu guardi sì, Padre! che hai?
 Però non lagrimai, nè rispos' io
 Tutto quel giorno, nè la notte appresso.

(*Inf.* xxxiii, 49-53)

[*Oil*. Exhibited at Royal Academy (No. 243) in 1773. The subject, according to James Northcote (who was the model for one of the sons), was suggested to Reynolds by Goldsmith or Burke. Horace Walpole in his Academy Catalogue noted it as "most admirable." The picture, which is believed to be the first easel-picture ever painted of a subject from Dante, was purchased from Reynolds by the Duke of Dorset for his collection at Knole Park for 400 guineas. It was engraved in mezzotint by John Dixon in 1774, and in line by A. Raimbach in 1811. It

was exhibited at the British Institution in 1813, and again in 1851, at which date it was in possession of Earl Amherst. (See "The Earliest English Illustrators of Dante," in *Quarterly Review*, Oct., 1909, pp. 405-409.)]

John Dixon

(c. 1740-1780)

1774. Count Hugolino and his Children, after Sir Joshua Reynolds.
[Mezzotint engraving of preceding.]

Henry Fuseli *

(1741-1825)

1777. Six drawings of subjects from the *Divina Commedia* :
1. Paolo and Francesca (clasping each other in the whirlwind).
(*Inf.* v, 74-75.)
 2. Dante, Farinata, and Cavalcante (two hooded figures emerging from tombs, with slant flames behind them, and Dante addressing them from the shelter of Virgil's arms).
(*Inf.* x, 22 ff.)
 3. Lano and Jacomo da Sant' Andrea in the Wood of Suicides (Dante clinging to Virgil, while a pack of hounds hunts two naked men at the edge of a wood). (*Inf.* xiii, 109-129.)
 4. Dante on the ice of Cocytus listening to the tale of Ugolino (the heads of Ugolino and Ruggieri fixed in the ice at the feet of Dante, who stands with uplifted hands; the two brothers Alessandro and Napoleone degli Alberti butting their heads together in the distance, and, above, the feet of the Giant Antæus, and of one of the other Giants). (*Inf.* xxxii-xxxiii.)
 5. Belacqua and his companions (studies of figures lying and seated). (*Purg.* iv, 103-123.)
 6. The fate of Buonconte da Montefeltro (Buonconte's body washed down by the stream, and his soul being borne away by an angel). (*Purg.* v, 94-129.)

[*Monochrome*. Executed at Rome in 1777; now in Print-Room at British Museum. No. 1 is reproduced in Locella's *Dantes*

* See also under 1786, 1806, 1818.

Francesca da Rimini (Eszlingen, 1913), p. 70; No. 4 is reproduced (with wrong description) in illustration of article on "The Earliest English Illustrators of Dante," in *Quarterly Review*, Oct., 1909 (Plate III).]

Anonymous

1778. Francesca and Paolo; a story from the *Inferno* of Dante.
[*Oil*. Exhibited at Society of Artists of Great Britain (No. 156) in 1778.]

Henry Fuseli *

1786. Francesca and Paolo, Dante's *Inferno*, Canto v.
[*Oil*. Exhibited at Royal Academy (No. 53) in 1786. Probably after the drawing made in 1777 (see under that date, No. 1). Fuseli exhibited a second picture from this episode, doubtless a different design, in 1818 (see under that date).]

* See also under 1777, 1806, 1818.

George Sidney

(*f*. 1780)

1788. Count Ugolino in the Tower of Famine at Pisa. (*Inf*. xxxiii.)
[*Oil*. Apparently painted in Rome. An account of this picture, all trace of which has now been lost, appeared in the *Giornale delle Belle Arti* (Rome) for April 26, 1788. (See *Dante in English Literature*, Vol. I, p. 683.)]

John Flaxman *

(1755-1826)

1793. Compositions from the *Divina Commedia* of Dante, being one hundred and eleven designs executed, engraved (by Tommaso Piroli), and published at Rome:
1. Title,¹ with portrait of Dante, and symbols of Hell (Lucifer), Purgatory (angel), and Paradise (stars).

* See also under 1807.

¹ "La Divina Commedia di Dante Alighieri cioè l'Inferno, il Purgatorio, ed il Paradiso, composto da Giovanni Flaxman Scultore Inglese, ed inciso da Tommaso Piroli Romano."

2. *Inferno* I, 136. (Dante, Virgilio.)
3. *Inferno* II, 52. (Virgilio, Beatrice.)
4. *Inferno* III, 118. (Anime, Caron.)
5. *Inferno* IV, 53–59. [Christ in Limbo.]
6. *Inferno* V, 136. (Lanciotto, Francesca, Paolo.)
7. *Inferno* V, 142. (Paolo, Francesca, Dante, Virgilio.)
8. *Inferno* VI, 18. [Cerberus.]
9. *Inferno* VII, 1–2. (Pluto, Virgilio, Dante.)
10. *Inferno* VIII, 67–68. (Flegias, Virgilio, Dante.)
11. *Inferno* IX, 46–48. [The Furies.]
12. *Inferno* X, 31–32. (Farinata, Cavalcanti, Dante, Virgilio.)
13. *Inferno* XI, 6. ("Anastasio Papa guardo.")
14. *Inferno* XII, 59–60. (Centauri.)
15. *Inferno* XIII, 31–32. (Virgilio, Dante, Pietro delle Vigne.)
16. *Inferno* XIV, 103. ["Il Veglio di Creta"]
17. *Inferno* XV, 43–45. (Brunetto Latini, Dante, Virgilio.)
18. *Inferno* XVI, 25–26. (Tegghiaio Aldobrandi, Jacopo Rusticucci, Dante, Virgilio, Guido Guerra.)
19. *Inferno* XVII, 113–114. [Geryon.]
20. *Inferno* XVIII, 112–113. (Alessio Interminei.)
21. *Inferno* XIX, 43–44. (Virgilio, Dante.) [Simoniacs.]
22. *Inferno* XX, 43–44. (Tiresia.)
23. *Inferno* XXI, 35. [Barrators.]
24. *Inferno* XXI, 70. (Diavoli, Dante, Virgilio, Diavoli.)
25. *Inferno* XXII, 35–36. (Ciampolo.)
26. *Inferno* XXIII, 58–59. (Caifasso, Frati Godenti.)
27. *Inferno* XXIV, 98–99. (Vanni Fucci.)
28. *Inferno* XXV, 17–18. (Caco.)
29. *Inferno* XXVI, 17–18. (Dante, Virgilio.) [Fraudulent Counsellors.]
30. *Inferno* XXVII, 112–114. (S. Francesco, Guido Conte di Montefeltro.)
31. *Inferno* XXVIII, 121–122. (Bertram da Bornio.)
32. *Inferno* XXIX, 67–69. [Falsifiers.]
33. *Inferno* XXX, 28–29. (Gianni Schicchi, Capocchio.)
34. *Inferno* XXXI, 142–143. (Anteo, Virgilio, Dante.)
35. *Inferno* XXXII, 20–21. (Dante, Virgilio.) [Caina.]

36. *Inferno* XXXIII, 16-17. (Arciv. Ruggieri, Ubaldini, Conte Ugolino e quattro Figli, Conte Gualandi, Sismondi e Lanfranchi.)
37. *Inferno* XXXIII, 72-73. [Ugolino in the Torre della Fame.]
38. *Inferno* XXXIV, 28. [Lucifer.]
39. *Inferno* XXXIV, 138-139. (Dante, Virgilio.) [Exit from Hell.]
40. *Purgatorio* I, 50-51. (Catone, Virgilio, Dante.)
41. *Purgatorio* I, 133. (Virgilio, Dante.) [Dante girt with rushes.]
42. *Purgatorio* II, 28-29. (Virgilio, Dante.) [The Celestial Pilot.]
43. *Purgatorio* II, 49-50. [The Celestial Pilot.]
44. *Purgatorio* II, 113-114. (Casella, Dante, Virgilio, Catone.)
45. *Purgatorio* III, 91. (Virgilio, Dante, Anime.)
46. *Purgatorio* IV, 104-105. (Belacqua.)
47. *Purgatorio* V, 104-105. [Buonconte.]
48. *Purgatorio* VI, 74-75. [Sordello.]
49. *Purgatorio* VII, 31-33. [Unbaptised Infants.]
50. *Purgatorio* VIII, 25-26. [The Two Guardian Angels.]
51. *Purgatorio* IX, 30. [Dante borne by the Eagle.]
52. *Purgatorio* IX, 131-132. [The Gate of Purgatory.]
53. *Purgatorio* X, 40. [The Annunciation.]
54. *Purgatorio* XI, 26. [The Proud.]
55. *Purgatorio* XII, 25-27. [The Fall of Lucifer.]
56. *Purgatorio* XIII, 25-27. [The Envious.]
57. *Purgatorio* XIV, 7-8. (Dante, Virgilio, Rinieri da Calvoli, Guido del Duca di Bretinoro.)
58. *Purgatorio* XV, 35-36. (Dante, Virgilio, Angelo.)
59. *Purgatorio* XVI, 7-9. [The Wrathful.]
60. *Purgatorio* XVII, 67. (Virgilio, Dante.) ["Beati pacifici."]
61. *Purgatorio* XVIII, 97-99. [The Slothful.]
62. *Purgatorio* XIX, 72-73. (Dante, Virgilio.) [The Avaricious.]
63. *Purgatorio* XX, 133. [The Quaking of the Mountain.]
64. *Purgatorio* XXI, 29. (Stazio, Virgilio, Dante.)
65. *Purgatorio* XXII, 131-132. (Dante, Virgilio, Stazio.)
66. *Purgatorio* XXIII, 87-90. (Nella, Forese.)
67. *Purgatorio* XXIV, 106-107. [The Gluttonous.]
68. *Purgatorio*, XXV, 124. (Dante.) [The Lustful.]
69. *Purgatorio* XXVI, 31-32. [The Lustful.]

70. *Purgatorio* XXVII, 73. (Stazio, Dante, Virgilio.)
71. *Purgatorio* XXVIII, 40-41. (Matilda.)
72. *Purgatorio* XXIX, 83. [The Procession of Elders.]
73. *Purgatorio* XXX, 55-57. (Beatrice, Dante.)
74. *Purgatorio* XXXI, 80-81. [Beatrice in the Car.]
75. *Purgatorio* XXXI, 100-101. (Matilda, Dante.) [Immersion in Lethe.]
76. *Purgatorio* XXXII, 152. [The Giant and the Harlot.]
77. *Purgatorio* XXXIII, 127. (Dante, Matilda, Stazio.)
78. [Faith, Hope, and Charity.]
79. *Paradiso* I, 64-65. (Dante, Beatrice.)
80. *Paradiso* II, 29. (Dante, Beatrice.)
81. *Paradiso* III, 16. (Beatrice, Dante, Piccarda, Costanza.)
82. *Paradiso* IV, 23. [Souls returning to the Stars.]
83. *Paradiso* V, 103. [Souls active for good.]
84. *Paradiso* VI, 112-114. [Heaven of Mercury.]
85. *Paradiso* VII, 10-11. (Beatrice, Dante.)
86. *Paradiso* VIII, 31. (Carlo Martello, Beatrice, Dante.)
87. *Paradiso* IX, 64-66. (Cunizza, Dante, Beatrice.)
88. *Paradiso* X, 53. [Heaven of the Sun.]
89. *Paradiso* XI, 35-36. (S. Francesco, S. Chiesa, S. Domenico.)
90. *Paradiso* XII, 20. [Heaven of the Sun.]
91. *Paradiso* XIII, 25-26. [Adoration of the Trinity.]
92. *Paradiso* XIV, 104. [Christ Crucified.]
93. *Paradiso* XV, 133. [Madre di Cacciaguida, Maria Vergine.]
94. *Paradiso* XVI, 37-38. [Constellation of Leo.]
95. *Paradiso* XVII, 106-107. (Beatrice, Dante, Cacciaguida.)
96. *Paradiso* XVIII, 77-78. [Heaven of Jupiter.]
97. *Paradiso* XIX, 1. [The Imperial Eagle.]
98. *Paradiso* XX, 68-69. [Rhipeus.]
99. *Paradiso* XXI, 29. [Heaven of Saturn.]
100. *Paradiso* XXII, 16-18. [The Sword of Justice.]
101. *Paradiso* XXIII, 20. [The Triumph of Christ.]
102. *Paradiso* XXIV, 11-12. [Heaven of the Fixed Stars.]
103. *Paradiso* XXV, 52. (Il Diavolo, la Chiesa, la Carne.)
104. *Paradiso* XXVI, 7-8. (Adamo, S. Giacomo, S. Giovanni, S. Pietro, Dante, Beatrice.)

- 105. *Paradiso* XXVII, 1-2. [Hymn to the Trinity.]
- 106. *Paradiso* XXVIII, 16-18. [Vision of the Deity.]
- 107. *Paradiso* XXIX, 37. [The Angels.]
- 108. *Paradiso* XXX, 94-97. [Angels and Saints.]
- 109. *Paradiso* XXXI, 116-117. [The Virgin Mary.]
- 110. *Paradiso* XXXII, 2-3. (Dante, S. Bernardo.)
- 111. *Paradiso* XXXIII, 116-117. [The Trinity.]

[*Outline drawings.* The originals of these compositions, which were executed as commission from Thomas Hope (afterwards of Deepdene), were sold at Christie's at the Hope sale in July, 1917, for £362 to Messrs. Duveen, the purchase being made on behalf of Messrs. Scott and Fowles of New York, in whose possession they were in Sept., 1918. A volume of Flaxman's studies for these designs is preserved in the Fitzwilliam Museum at Cambridge. It consists of "58 leaves on which there are studies, some in pencil quite unimportant, others finished with black outlines, either by pen or brush. They are not accompanied by any notes relating to Dante. The book has all the appearance of being Italian. There is not any date either in the watermark or elsewhere." (Information kindly supplied by the Director, Mr. S. C. Cockerell.)]

William Blake *

(1757-1827)

1793. Ugolino.

[*Pencil drawing in outline.* Preparation for design in the *Gates of Paradise*, "a little foolscap octavo," published in 1793, "containing seventeen plates of emblems, accompanied by verse, with a title or motto to each plate." (See Gilchrist's *Life of Blake*, Vol. I, pp. 101-104; Vol. II, pp. 221, 240.)]

* See also under c. 1801, 1824-1827, 1827.

William Blake *

c. 1801. Portrait of Dante.

[*Tempera.* "Wreath and framing of bay. Accessory Ugolino." Painted as one of series of eighteen heads of poets, nearly life-size, beginning with Homer and ending with Hayley, as commission from Hayley for decoration of his library at Felpham in

* See also under 1793, 1824-1827, 1827.

Sussex. The full list of heads is as follows: Homer, Euripides (or another Greek tragedian), Lucan, Dante, Chaucer, Spenser, Tasso, Shakespeare, Sidney, Camoëns, Milton, Dryden, Otway, Pope, Young, Cowper, Voltaire, Hayley. (See Gilchrist's *Life of Blake*, Vol. I, p. 166; Vol. II, pp. 204-205.) This portrait was exhibited at the Burlington Fine Arts Club (No. 34) in 1876.]

Richard Duppa *

(1770-1831)

1801. Vignette to Canto iii of the *Inferno*. [Gate of Hell.]

Per me si va nella città dolente.

[Drawn and engraved by Duppa as frontispiece to his *Selection of twelve heads from the Last Judgment of Michael Angelo* (London, 1801).]

* See also under 1825.

Thomas Stothard

(1755-1834)

1802. Portrait of Dante.

[*Drawing*. Engraved by R. H. Cromek as frontispiece to Vol. I of Henry Boyd's translation of the *Commedia* (London: Cadell and Davies, 1802. 3 vols.).]

Robert Hartley Cromek

(1770-1812)

1802. Portrait of Dante, after Stothard.

[*Line and stipple engraving* of preceding.]

John Raphael Smith

(1752-1812)

1803. Paulo and Francosia.

One day (a day I ever must deplore!)
The gentle youth, to spend a vacant hour,
To me the soft seducing story read
Of Launcelot and fair Geneva's love,
While fascinating all the quiet grove
Fallacious Peace her snares around us spread.

Vide Dante's Inferno, Canto v, stanza 24
(*Inf.* v, 127-129)

[*Oil*. Exhibited at Royal Academy (No. 559) in 1803. Title and quotation are from Boyd's translation of the *Inferno*, published in 1785.]

Benjamin Robert Haydon

(1786-1846)

1804. In this year Haydon projected a picture of Ugolino, which does not appear to have been executed.

[See *Dante in English Literature*, Vol. I, pp. 665-666.]

Edward Scriven

(1775-1841)

1805. Portrait of Dante, after Raphael Morghen.

[*Stipple engraving*. Frontispiece to Vol. I of H. F. Cary's translation of the *Inferno* (London: Carpenter, 1805-1806. 2 vols.).]

Henry Fuseli *

1806. Count Ugolino, chief of the Guelphs at Pisa, locked up by the opposite party with his four sons, and starved to death in the tower, which, from that event, acquired the name of *Torre della Fame*. See the *Inferno* of Dante, Canto xxxiii.

[*Oil*. Exhibited at Royal Academy (No. 19) in 1806. This picture was very severely criticised in *Bell's Weekly Messenger* for May 25, 1806. William Blake wrote a reply, warmly defending Fuseli, in the *Monthly Magazine* for July 1, 1806. (See *Dante in English Literature*, Vol. I, pp. 427, 456; Vol. II, pp. 30-31.)]

* See also under 1777, 1786, 1818.

John Flaxman *

1807. In this year was published the first English edition (with quotations from the version of Henry Boyd) of Flaxman's *Compositions from the Divina Commedia*, originally published in Rome in 1793.

* See also under 1793.

George Cooke

(1781-1834)

1807. Portrait of Dante, after painting by Stradanus.

[*Engraving*. Published by Vernor Hood and Sharpe, Poultry, London, 1807. The plate after the design of Jan van der Straet (Joannes Stradanus) contains "a portrait of Dante, with a medallion of Beatrice Portinari above, and of Virgil and Statius below. In the four corners of the engraving are plans of hell, purgatory, the heavens, and paradise." (See T. W. Koch. *Catalogue of the Cornell Dante Collection*, Vol. II, p. 582.)]

Luigi Schiavonetti

(1765-1810)

1808. Portrait of Dante, after Raphael Morghen's engraving from the drawing of Stefano Tofanelli.

[*Stipple engraving*. Frontispiece to Vol. I of edition of *Divina Commedia* edited by Romualdo Zotti and published by him (London, 1808. 3 vols.).]

Anthony Cardon

(1772-1813)

1808. Portrait of Dante, after painting by Raphael.

[*Stipple engraving*. Frontispiece to Vol. I of edition of *Divina Commedia* edited by G. B. Boschini and published by P. da Ponte (London, 1808. 3 vols.). The portrait is apparently taken from the figure of Dante in Raphael's picture of the "Disputa" in the Vatican.]

Archer James Oliver

(1774-1842)

1810. Paulo and Francesca. *Vide* the *Inferno* of Dante, Canto v.
[*Oil*. Exhibited at British Institution (No. 61) in 1810.]

George Frederick Nott

(1767-1841)

- c. 1810. About this time Nott commissioned the Viennese artist, Josef Anton Koch (1768-1839), to make a series of drawings from the *Divina Commedia*.

[Nott, who edited (1815) the *Works of Surrey and Wyatt*, was a student of Dante, and possessed a large number of editions of Dante's works, besides three MSS. of the *Commedia* (see *Dante in English Literature*, Vol. II, pp. 205-206). Koch's drawings (forty in sepia, illustrating the *Inferno* and part of the *Purgatorio*) eventually came into the possession of King John of Saxony (translator of the *Commedia* under the pseudonym "Philalethes"), and are now preserved at Dresden. One of them is reproduced in Volkmann's *Iconografia Dantesca* (London, 1899).]

Abraham Raimbach

(1776-1843)

1811. Count Hugolino and his Children, after Sir Joshua Reynolds.

[*Line engraving* of picture exhibited at Royal Academy in 1773 (see under that date), executed for Ed. Forster's *British Gallery of Engravings* (London, 1807-1813).]

Mrs. Ansley

1817. Francesca.

Ready she sat with one hand to turn o'er
The leaf, etc. — Leigh Hunt

[*Oil*. Exhibited at British Institution (No. 81) in 1817. The motto is from Canto iii of Leigh Hunt's *Story of Rimini*, published in the previous year.]

Henry Fuseli *

1818. Dante, in his descent to Hell, discovers amidst the flight of hapless lovers whirled about in a hurricane, the forms of Paolo and Francesca of Rimini: obtains Virgil's permission to address them; and, being informed of the dreadful blow that sent them to that abode of torment at once, overcome by pity and terror, drops like a lifeless corpse on the rock.

E caddi come corpo morto cade.

Dante, *Inferno*, Canto v

[*Oil*. Exhibited at Royal Academy (No. 16) in 1818.]

* See also under 1777, 1786, 1806.

Charles Rogers Cotton

1820. Copies of Flaxman's illustrations (38) to the *Inferno*.

[*Pen-and-ink*. Inserted in specially bound copy of Charles Rogers' translation of the *Inferno* (1782) in possession of Dr. Paget Toynbee. C. R. Cotton was doubtless a son or nephew of Charles Rogers' sister and heiress, who married a William Cotton (d. 1791). For the subjects of the drawings, see under Flaxman, 1793.]

William Henry Worthington

(c. 1795–c. 1833)

1821. Portrait of Dante, after Raphael Morghen's engraving from the drawing of Stefano Tofanelli.

[*Engraving*. (London, 1821.)]

Robert Graves

(1798–1873)

1822. Portrait of Dante, after Raphael Morghen.

[*Line engraving*. Frontispiece to Vol. I of edition of *Divina Commedia* published by William Pickering (London, 1822–1823. 2 vols.).]

Anne Beaumont

1824. Rachel.

[*Oil*. Exhibited at British Institution (No. 39) in 1824.]

1824. Beatrice.

[*Oil*. Exhibited at British Institution (No. 344) in 1824.]

William Blake *

- 1824–1827. In these years Blake executed ninety-eight coloured or partly coloured designs from the *Divina Commedia* (sixty-eight from the *Inferno*, twenty from the *Purgatorio*, ten from the *Paradiso*), besides four uncoloured drawings and a diagram of the circles of Hell, as a commission from

* See also under 1793, c. 1801, 1827.

John Linnell. These were intended to be engraved, but Blake engraved only seven of the designs from the *Inferno*.¹ The coloured designs are as follows :²

INFERNO

1. Canto I. Dante running from the Three Beasts.
[Virgil comes floating through the air. The beasts are all sorts of colours ; the leopard, for instance, being varied with lake and blue, and without spots. There is a wonderful effect of light beaming prismatic round the sun.]
2. Canto I. Dante and Virgil penetrating the Forest.
[Very unfinished.]
3. Canto II. The Mission of Virgil.
[Unfinished. Beatrice contemplates Dante, beset by the beasts. At the summit is a large group of the Deity in wrath, and a supernatural being, presumably the Genius of Florence. Two side-figures below, seated amid flames, here blue, there red, very fearful-looking. There are several other details carrying out the meaning of the whole subject.]
4. Canto III. The Inscription over Hell-Gate.
[Unfinished. Terrible conical upright flames, blue, red, and many-tinted, burn amid the mounded circles of Hell.]
5. Canto III. The Vestibule of Hell, and the Souls mustering to cross the Acheron.
[The souls unworthy of either heaven or hell are tormented by hornets and worms ; above, in the dusky air, are their companion-angels, equally excluded. The Acheron heavy and murky.]
6. Canto III. Charon and the Condemned Souls.
[Little beyond pencil. Charon is very grotesque — almost ludicrous.]
7. Canto IV. Minos.
[Terrible retributive angel-heads glance out from behind Minos.]

¹ See under 1827.

² The list, as well as the descriptions (sometimes abbreviated) in square brackets, are by W. M. Rossetti. (See Gilchrist's *Life of Blake*, Vol. II, pp. 216-223, 246, 249.)

8. Canto IV. Homer, bearing the sword, and his Companions.
[Pencil, slight.]
9. Canto IV. The Antique Poets and Philosophers, etc.
[Half finished. Quite a different composition from the preceding.
The poets are under ideal trees, the leafage of which has a
certain suggestion of the laurel or bay.]
10. Canto V. The Circle of the Lustful. Francesca da Rimini.¹
[Engraved in close correspondence with the design. The flesh
of the sufferers crimson-streaked. Virgil's head is fused into
the light of the visionary disc representing the kiss of
Francesca and Paolo.]
11. Canto VI. The Circle of the Gluttons, with Cerberus.
[A mere preparation for colouring.]
12. Canto VI. Cerberus.
[Unfinished. The doggish heads of Cerberus have a dragon-like
character. He grips in human hands the souls, which are
pigmies in comparison.]
13. Canto VI. The same.
[Unfinished. Dante and Virgil here are made more important.]
14. Canto VII. Plutus.
[Colour only begun. Plutus has an insane look, corresponding
to Dante's conception: his right hand is upon a bag marked
"money."]
15. Canto VII. The Stygian Lake, with the Ireful Sinners
fighting.
[Unfinished. The sinners, in two bands, hurl themselves one
against the other, through the waters.]
16. Canto VIII. Virgil repelling Filippo Argenti from the Boat.
[Unfinished.]
17. Canto VIII. Dante and Virgil crossing towards the City
of Dis.
[Indian ink. The scene is everything here, not the figures.]

¹ One of the designs engraved by Blake (see under 1827).

18. Canto IX. The Angel crossing Styx.
[Only begun. The whirls of the vortex which accompanies the angel coil like a gigantic serpent.]
19. Canto IX. The Gorgon-head, and the Angel opening the Gate of Dis.
[Only begun in colour. The gate, with the angel touching it, forms the chief subject.]
20. Canto X. Farinata degli Uberti.
[Only begun.]
21. Canto XII. The Minotaur.
[Only begun in colour. The monster is ramping and roaring.]
22. Canto XII. The Centaurs, and the River of Blood.
[Pencil outline, with only an indication of colour.]
23. Canto XIII. The Harpies and Suicides.
[The harpies resemble old parrot-like dowagers, with very bright plumage. The trees show the forms of the suicides embodied in them.]
24. Canto XIII. The Hell-Hounds hunting the Destroyers of their own Goods.
[Only begun in colour.]
25. Canto XIV. The Blasphemers.
[Only begun in colour. The chief group is running to avoid the rain of fire. A woman is the principal figure in it.]
26. Canto XIV. Capaneus the Blasphemer.
[A strange medley of colour. Blake also made two uncoloured sketches of this subject (see below).]
27. Canto XIV. The Symbolic Figure of the course of Human History described by Virgil.
[Half executed. The "great old man," as Virgil terms him, is beardless.]
28. Canto XVI. Jacopo Rusticucci and his Comrades.
[Half executed in colour.]

29. Canto XVII. The Usurers.

[Pencil sketch. One of the usurers is in the act of low sarcasm described by Dante—putting out his tongue "like an ox that licks his nose."]

30. Canto XVII. Geryon conveying Dante and Virgil downwards.

[Only begun in colour.]

31. Canto XVIII. The Seducers chased by Devils.

[Only begun in colour. In front lies a mummy-like figure, preyed upon by a saurian. No such incident is traceable in the poem: perhaps it represents, in this first Circle of the Fraudulent Sinners, "Fraud, whereby every conscience is bitten," as Virgil phrases it in Canto xi.]

32. Canto XVIII. The Flatterers.

[Only begun in colour. There are two wonderful floating figures above, whom it is difficult to account for.]

33. Canto XIX. The Simoniac Pope.

[The lower part unfinished in colour. The figures of Dante and Virgil are locked together at the moment of launching downwards to gaze upon the tormented soul. The colour, except in the unfinished part, is highly powerful in horrid brightness.]

34. Canto XX. The Necromancers and Augurs.

[Very unfinished.]

35. Canto XXI. The Devil carrying the Lucchese Magistrate to the Boiling Pitch-pool of Corrupt Officials.

[A sketch, almost colourless.]

36. Canto XXI. The Devils under the Bridge.

[Only begun in colour. Chiefly landscape: the bridge has some indication of monstrous human features.]

37. Canto XXI. Virgil abashing the Devils.

[Only begun in colour.]

38. Canto XXI. The Devils setting out with Dante and Virgil.

[Only begun in colour.]

39. Canto XXII. The Devils with Dante and Virgil, by the side of the Pool.
[Only begun in colour. Two of the bridge-like arcs of the hell-circles are seen intersecting.]
40. Canto XXII. Ciampolo tormented by the Devils.¹
[Slight colour. Nearly as in the engraving.]
41. Canto XXII. The baffled Devils fighting.¹
[Same design as in the engraving.]
42. Canto XXIII. Dante and Virgil escaping from the Devils.
[Only begun in colour.]
43. Canto XXIII. The Hypocrites with Caiaphas.
[Only begun in colour. There is a great flying group of devils.]
44. Canto XXIV. The laborious Passage along the Rocks.
[Very slight. Chiefly landscape.]
45. Canto XXIV. The same.
[Very slight. A different design: also chiefly landscape.]
46. Canto XXIV. The Thieves and the Serpents.
[Only begun in colour. One of the sinners is a woman. A conflagration of flame in the background.]
47. Canto XXIV. The Serpent attacking Vanni Fucci.
[Only begun in colour. Fucci is in a stooping posture: the serpent bites him in the neck, as in the poem.]
48. Canto XXV. Fucci "making the figs" against God.
[Serpents wriggle in earth and air.]
49. Canto XXV. Cacus.
[Almost colourless. The figure of Cacus, with the serpents about him, constitutes the whole subject.]
50. Canto XXV. The six-footed Serpent attacking Agnolo Brunelleschi.¹
[Colour washy, but tolerably complete. The fourth of the engraved set. Admirably horrid. Blake also made an uncoloured sketch of this design (see below).]

¹ One of the designs engraved by Blake (see under 1827).

51. Canto XXV. Brunelleschi half transformed by the Serpent.
[Colour only begun. The miserable Brunelleschi is a very hideous and debased object. Blake also made an uncoloured sketch of this design (see below).]
52. Canto XXV. The Serpent attacking Buoso Donati.¹
[The fifth of the engraved set, to which it closely corresponds; the serpent, however, has no feet in the water-colour. Donati is already turning green at the approach of the transforming influence.]
53. Canto XXV. Donati transformed into a Serpent, Guercio Cavalcanti re-transformed from a Serpent to a Man.
[Colour only begun.]
54. Canto XXVI. Ulysses and Diomed swathed in the same flame.
[Colour only begun.]
55. Canto XXVIII. The Schismatics and Sowers of Discord.
[The figure of Mahomet retains some symptom of the traditional likeness of the prophet.]
56. Canto XXVIII. The same. — Mosca de' Lamberti and Bertrand de Born.
[Splendid in colour. There is a bold curve of a hill, with conical flames before and behind it.]
57. Canto XXIX. The Pit of Disease. — The Falsifiers.¹
[Colour only begun. Engraved.]
58. Canto XXX. Same Pit. — Gianni Schicchi and Myrrha.
[Slight colour. Schicchi and Myrrha have bestial, not human, heads: a point of Blake's own invention, though probably suggested by a simile introduced by Dante into this passage. Another sinner is tumbling down alongside the bridge — perhaps a soul newly arrived to its doom, which is a vivid and important point of invention.]
59. Canto XXXI. The Primæval Giants sunk in the Soil.
[Slight colour. Grand in scale.]

¹ One of the designs engraved by Blake (see under 1827).

60. Canto XXXI. Nimrod.
[Almost colourless. An indication of the unfinished tower of Babel is given behind Nimrod.]
61. Canto XXXI. Ephialtes and two other Titans.
[Almost colourless.]
62. Canto XXXI. Antæus setting down Dante and Virgil.
[This is about the highest in finish of the whole series. The scene is full of blue tones, with ragged skirts of supernatural fire. Antæus is black, blue, and raw in flesh-tints, and his pose extremely daring, as he sets down Dante and Virgil, and turns upward again, in a single momentary action.]
63. Canto XXXII. The Circle of the Traitors.—The Alberti Brothers.
[Almost colourless. The hair of the brothers is iced together as in the poem. Very ghastly.]
64. Canto XXXII. Same Circle.—Dante striking against Bocca degli Abati.¹
[Almost colourless. Engraved.]
65. Canto XXXII. Dante tugging at Bocca's hair.
[Almost colourless. Ugolino is seen gnawing at the head of Archbishop Ruggieri.]
66. Canto XXXIII. Ugolino relating his Death.
[Almost colourless. Ugolino is an ancient man, much of the Job-type. Ruggieri has his cardinal's hat lying beside him.]
67. Canto XXXIII. Ugolino in Prison.
[Slight pencil-sketch, uncoloured. Much the same as the design engraved in the *Gates of Paradise*.² Two angels are here introduced above.]
68. Canto XXXIV. Lucifer.
[Very slight colour. Has indications of much curious detail.]
69. Canto XIV. Capaneus.
[Uncoloured drawing. The group presents three men in energetic protest or enforced subjection. Probably three of the

¹ One of the designs engraved by Blake (see under 1827). ² See under 1793-

sufferers in Dante's "Hell of the Blasphemers." Quite different from Nos. 25 and 26. (See Gilchrist's *Life of Blake*, Vol. II, p. 249.)]

70. Canto XIV. The same.

[Uncoloured drawing. Another different design. Four figures, slightly executed. The writhing hair of the figure who appears to be Capaneus, presents a crown-like aspect. (See No. 69.)]

71. Canto XXV. The six-footed Serpent attacking Agnolo Brunelleschi.

[Uncoloured drawing. A sketch for No. 50. (See Gilchrist's *Life of Blake*, Vol. II, p. 246.)]

72. Canto XXV. Brunelleschi half transformed by the Serpent.

[Uncoloured drawing. A sketch for No. 51. (See Gilchrist's *Life of Blake*, Vol. II, p. 246.)]

PURGATORIO

1. Canto I. Dante and Virgil re-beholding the Sun as they issue from Hell.

[Very slight. The beginning of a fine effect of light.]

2. Canto I. Dante, Virgil, and Cato.

[Pencil sketch, with hardly any colour.]

3. Canto II. The Angelic Boat wafting over the Souls for Purgation.

[Pencil sketch, with hardly any colour.]

4. Canto IV. The Mountain leading to Purgatory.

[Only begun. A landscape subject.]

5. Canto IV. The Ascent of the Mountain.

[Slight colour. A grand sea, with the sun obscured by cloud.]

6. Cantos V-VI. The Souls of those who only repented at the point of death.

[Slight colour. The souls float about in all directions.]

7. Cantos VII-VIII. The Lawn with the Kings and Angels.

[Slight colour.]

8. Canto IX. Lucia carrying Dante in his sleep.
[Moonlight.]
9. Canto IX. Dante and Virgil approaching the Angel who guards the Entrance of Purgatory.
[Slight. The angel is within a door having a pointed arch. Huge blood-red clouds traverse the sun, which is shining upon the sea. The beginning of a very strong, but as yet harsh, effect of colour.]
10. Canto IX. The Angel marking Dante with the sevenfold P.
[Slight colour. Also harsh as yet.]
11. Canto X. The Rock sculptured with the Recovery of the Ark and the Annunciation.
[Colour only begun. There is a tremendous black sea in the distance.]
12. Canto X. The Proud under their enormous Loads.
[Colour only begun, and design unfinished. The sea here seems to be under a moonlight effect.]
13. Canto XII. The Angel descending at the close of the Circle of the Proud.
[The angel descends, with very energetic and beautiful lines of motion, towards Dante and Virgil, who stand on the sculptured rock.]
14. Canto XIII. The Souls of the Envious.
[Pencil sketch.]
15. Canto XXVII. The Angel inviting Dante to enter the Fire.
[The fire is at the top of a narrow steep rock-ledge; the sea is blue, the sun sinking.]
16. Canto XXVII. Dante at the moment of entering the Fire.
17. Canto XXVII. Dante and Statius sleeping, Virgil watching.¹
[Slight, rather neutral colour. One of the finest of the series; the curves of the composition very lovely, the decoratively-invented vegetation curious; the sea black and rippled. Dante's vision of Rachel and Leah is seen in the full moon.]

¹ This drawing was acquired in 1918 by the Ashmolean Museum at Oxford.

18. Canto XXIX. Beatrice on the Car, Dante, and Matilda.
[Colour incomplete. The meandering, rippling stream is extremely pretty.]
19. Cantos XXIX-XXX. Beatrice addressing Dante.
[Beatrice is tinted with yellow and red, as much incarnate in herself as proper to her drapery. The griffin harnessed to the car is grand and monumental, and there is much fantasy in the gleaming of the lights and colours.]
20. Canto XXXII. The Harlot and the Giant.
[Colour only begun. The design has a good deal of curious material.]

PARADISO

1. Canto XIV. Dante adoring Christ.
[Only begun. Distinguished by its daring waved pattern-lines of fire.]
2. Canto XIX. A Design of Circular Stairs.
[Pencil sketch. Canto xix, to which Blake has referred this design, does not contain anything closely corresponding with it. Perhaps it symbolises the relation, as in descending grades, between the divine and created intelligences.]
3. Canto XIX. The Recording Angel.
[Half-colour. The angel is represented as an aged man winged.]
4. Canto XXIV. Beatrice and Dante in Gemini, amid the Spheres of Flame.¹
[Colour only begun.]
5. Canto XXIV. St. Peter, Beatrice, and Dante.
[Colour only begun. St. Peter is in a tongue-like flame of fire in mid-sky.]
6. Canto XXV. The same three, with St. James also.
[Only begun.]
7. Canto XXVI. The same four, with St. John the Evangelist also.
[Only begun. The five figures, each segregated in a sort of disc of its own, form an irregular cinquofoiled composition; John

¹ This drawing was acquired in 1918 by the Ashmolean Museum at Oxford.

being at the apex, flanked by Peter and James, Dante at the base, and Beatrice inserted midway, towards the right.]

8. Canto XXVIII. The Deity, from whom proceed the Nine Spheres.¹

[Only begun in colour.]

9. Canto XXX. Dante in the Empyrean, drinking at the River of Light.

[Only begun. A number of distinct subjects, admissible according to the "Doctrine of Correspondences," are given in the background. In one of these one finds the operations of pictorial art represented.]

10. Canto XXXI. The Queen of Heaven in Glory.

[Sketch, almost colourless.]

[A selection of twenty-nine of these designs was included in the loan Exhibition of Works of William Blake at the Royal Academy in the winter of 1893; and a selection of nineteen was exhibited at the Tate Gallery in Oct.-Dec., 1913. Eight of the coloured designs were reproduced in the *Savoy Magazine* in 1896. The whole series was sold at Christie's in 1918, when it was purchased by a British syndicate organised by the National Art Collection Fund, for £7,665. (See *Oxford Magazine*, June 21, 1918.)]

Richard Duppa *

1825. The Tomb of Dante at Ravenna.

[*Drawing*. Engraved as illustration to the artist's *Miscellaneous Observations and Opinions on the Continent* (p. 147).]

* See also under 1801.

Emma Eleonora Kendrick

(1788-1871)

1826. Captive Hugolino, after Sir Joshua Reynolds.

[*Water colour*. Exhibited at Society of British Artists (No. 627) in 1826. For the subject, see under Reynolds, 1773.]

¹ This drawing was acquired in 1918 by the Ashmolean Museum at Oxford.

William Blake *

1827. Illustrations to the *Inferno* of Dante. Designed and engraved by William Blake.¹

1. The Circle of the Lustful.— Paolo and Francesca.²

and like a corse fell to the ground.³

Hell, Canto v, l. 137

2. The Circle of the Corrupt Officials.— The Devils tormenting Ciampolo.⁴

seiz'd on his arm,

And mangled bore away the sinewy part.

Hell, Canto xxii, l. 70

3. Same Circle.— The Devils mauling each other.⁵

so turn'd

His talons on his comrade.

Hell, Canto xxii, l. 135

4. The Circle of the Thieves.— Agnolo Brunelleschi attacked by the serpent.⁶

lo! a serpent with six feet

Springs forth on one.

Hell, Canto xxv, l. 45

5. Same Circle. Buoso Donati attacked by the serpent.⁷

He ey'd the serpent and the serpent him.

Hell, Canto xxv, l. 82

6. The Circle of the Falsifiers.⁸

then two I mark'd, that sat

Propp'd 'gainst each other.

Hell, Canto xxix, l. 71

* See also under 1793, *c.* 1801, 1824-1827.

¹ These were seven plates from his Dante designs (see under 1824-1827) which Blake managed to engrave within a few months of his death.

² Design No. 10; reproduced in Locella's *Dantes Francesca da Rimini* (Eszlingen, 1913), p. 89.

³ The quotations are from Cary's translation.

⁴ Design No. 40.

⁵ Design No. 41.

⁶ Design No. 50.

⁷ Design No. 52; reproduced in illustration of article on "The Earliest English Illustrators of Dante," in *Quarterly Review*, Oct., 1909 (Plate V).

⁸ Design No. 57.

7. The Circle of the Traitors. — Dante's foot striking Bocca degli Abati.¹

Wherefore dost thou bruise me? weeping he exclaim'd.

Hell, Canto xxxii, l. 79

Henry Perronet Briggs

(1793-1844)

1827. Paolo and Francesca.

Amor, ch' al cor gentil ratto s' apprende,

Prese costui della bella persona

Che mi fu tolta, e 'l modo ancor m' offende, ec.

Canto v, l. 100

[*Oil*. Engraved by J. Redaway, as frontispiece to edition of *Divina Commedia* edited by Pietro Cicchetti and published (in one volume) by C. S. Arnold (London, 1827).]

J. Redaway

(fl. 1820)

1827. Paolo and Francesca, after H. P. Briggs.

[*Line engraving* of preceding.]

Anonymous

1831. Head of Dante in medallion.

[*Engraving*. Published as illustration to the article "Dante" in Vol. I of *Lives of the Italian Poets*, by Rev. Henry Stebbing (London: Ed. Bull, 1831. 3 vols.).]

John Rogers Herbert

(1810-1890)

1832. Francesca.

Ready she sat with one hand to turn o'er

The leaf to which her thoughts ran on before.

[*Oil*. Exhibited at Society of British Artists (No. 266) in 1832. The motto is from Canto iii of Leigh Hunt's *Story of Rimini*, published in 1816.]

¹ Design No. 64; reproduced in illustration of article on "The Earliest English Illustrators of Dante," in *Quarterly Review*, Oct., 1909 (Plate VI).

James Hopwood *

(c. 1800–1850)

1833. Group of Dante, Petrarch, Ariosto, and Tasso, after Gaitte.
 [Stipple engraving. Prefixed to *I Quattro Poeti Italiani* (Paris: Lefèvre, 1833; reprint, 1836).]

* See also under 1843.

J. Gallagher

1835. Count Ugolino and his Sons in Prison.—*Vide* Dante
 [Basso-relievo. Exhibited at Royal Academy (No. 1078) in 1835.]

Marie Françoise Catherine Doetter Corbaux

(1812–1883)

1835. Picture from Canto v of the *Inferno*.
 Nessun maggior dolore
 Che ricordarsi del tempo felice
 Nella miseria. Dante (*Inf.* v, 121–123)
 [Oil. Exhibited at Society of British Artists (No. 86) in 1835.]

J. Walsh

(fl. 1830)

1836. Subject from the *Inferno*.
 [Oil. Exhibited at Royal Academy (No. 755) in 1836.]

Thomas F. Boddington *

(fl. 1830)

1836. The Last Hour.
 paia il giorno pianger che si more.
 Dante (*Purg.* viii, 6)
 [Oil. Exhibited at Society of British Artists (No. 413) in 1836.]
1837. Terrace Scene in the South.
 Era già l' ora che volge 'l disio
 A' naviganti, e 'ntenerisce il cuore,
 Lo di ch' han detto ai dolci amici a dio.
 Dante, *Purg.*, Canto viii (1–3)
 [Oil. Exhibited at Royal Academy (No. 321) in 1837.]

* See also under 1843.

Musgrave Lewthwaite Watson

(1804-1847)

1837. Dante and Beatrice.

In the tardiest sphere thus placed,
Here, mid these other blessed also blest.

Paradise, Canto iii (50-51 (Cary))

[*Marble group*. Exhibited at Royal Academy (No. 1196) in 1837.]

Theodor von Holst

(1810-1844)

1837. Charon — a study for a fresco.

Guai a voi, anime prave;
Non isperate mai veder lo cielo.
Io vegno per menarvi all' altra riva
Nelle tenebre eterne, in caldo, e in gielo.

Ma quell' anime, ch' eran lasse e nude,
Cangiar' colore e dibattero i denti,
Ratto che inteser le parole crude.

Dante, *Inf.*, chap. iii (84-87, 100-102)

[*Oil*. Exhibited at Royal Academy (No. 302) in 1837.]

Charles West Cope

(1811-1890)

1837. Paulo and Francisca.

For our delight we read of Lancelot,
How him love thrall'd; . . .

Ofttimes by that reading,
Our eyes were drawn together, and the hue
Fled from our altered cheek; . . .

The book and writer both
Were love's purveyors.

Vide Cary's Dante, Inferno (v, 127 ff.)

[*Oil*. Exhibited at Royal Academy (No. 39) in 1837.]

William Dyce

(1806-1864)

1837. Francesca da Rimini.

[*Oil*. Exhibited at Royal Scottish Academy (No. 49) in 1837. Now
in National Gallery of Scotland.]

Richard Westmacott

(1799-1872)

1838. Paolo and Francesca.

Que' duo che insieme vanno
E pajon sì al vento esser leggieri.

Nulla speranza li conforta mai
Non che di posa, ma di minor pene.

Dante, *Inferno*, Canto 5 (ll. 74-75, 34-35)

[*Alto-relievo in marble*. Exhibited at Royal Academy (No. 1276) in 1838. Executed for third Marquis of Lansdowne; now in possession of present Marquis at Bowood, Wiltshire.]

Alfred D. Lemon

(fl. 1830)

1838. Paolo and Francesca.

That day we read no more.

Vide Dante, *Inferno* (v, 138 (Cary))

[*Oil*. Exhibited at British Institution (No. 368) in 1838.]

Seymour Stocker Kirkup

(1788-1880)

1840. Plan of localities in Florence connected with the life of Dante.

[*Pencil drawing*. Engraved by G. Cumming as illustration (opp. p. xi) to Charles Lyell's translation of the Poems of the *Vita Nuova* and *Convito* of Dante (London: C. F. Molini, 1842). Afterwards re-engraved as Plate IV in third (Album) volume of *Vernon Dante* (1865).]

Two ancient Tuscan doorways in the house of Dante in Florence as they existed in 1840.

[*Pencil drawing*. Engraved by G. Cumming on same plate as above. Afterwards re-engraved as Plate V in third (Album) volume of *Vernon Dante* (1865). (On these two drawings see H. C. Barlow, *On the Vernon Dante, and Other Dissertations*. London: Williams and Norgate, 1870, pp. 41-44.)]

Drawing of the portrait of Dante by Giotto in the Chapel of the Podestà in the Bargello at Florence.

[*Water colour*. Made on the inside of the vellum cover of a copy of the 1531 edition of the *Convivio*. This volume, containing the copy of the portrait of Dante, which is described by the late owner as "very delicate," formed lot 1199 at the sale of Kirkup's library at Sotheby's in December, 1871. It was purchased by Quaritch for £5. 5s. od. and bought from him the next day for £7. 7s. od. by the late Colonel William Gillum (d. 1910), who in April, 1908, presented it to the Museo Nazionale (in the Bargello) at Florence. The following account of how he contrived to get the drawing made was given by Kirkup to Mrs. Gillum in Florence in 1873, and kindly communicated by her to the present writer :

I went to the Bargello Chapel, along with others of the public, and I had that book (the *Convivio*) and some colours in my pocket. For a while I managed to draw, holding the book within my wide felt hat, but by and by the man in charge of the room came up to me and said: "You know, Signor Barone, the Grand Duke does not allow any copying." I answered: "I am making some notes," and went on with my work. After a time the man came again, and said: "It is late, Signor Barone, time for me to lock up and go to my dinner. Every one but yourself is gone."—"You can go. You may lock me in to finish my notes." As soon as I was alone, I wheeled up the stage which had been left by the workmen who removed the plaster, mounted it, and took a tracing on thin paper, so as to obtain the exact outline and precise size. I then replaced the stage, and took up my drawing again quite comfortably. So my "notes" were finished before my gaoler returned from dinner.

(See my *Life of Dante*, 1910, p. 134.) Beneath the drawing, which is reproduced in colour in Holbrook's *Portraits of Dante* (p. 90), Kirkup wrote, "Dipinto da Giotto nel Palazzo del Podestà, scoperto il 21 di Luglio 1840."]

1841. Chalk drawing, of the size of the original, of the face of the above portrait.

["On light-brown paper. Drawn by S. K., and traced with talc, on the original fresco by Giotto, discovered in the Chapel of the Palazzo del Podestà, Florence, on the 21st July, 1840, before it was retouched." So described by Kirkup in a letter to Gabriele Rossetti (from Florence, Sept. 14, 1841), to whom he presented this drawing, which subsequently came into the possession of Dante Gabriel Rossetti. It was sold after the death of the latter

in 1882. In a letter to Rossetti (from Florence, Sept. 12, 1840) Kirkup gives the following account of the discovery of the portrait:

I have delayed writing in the hopes of sending you a sketch which will interest you, but I have hitherto been disappointed. We have made a discovery of an original portrait of Dante in fresco by Giotto! Although I was a *magna pars* in this undertaking, the Jacks in Office have not allowed me yet to make a copy. *Sono tanto gelosi*, most likely afraid I should publish it, and prevent some friends of their own reaping all the profit they hope from that speculation. I was the person who first mentioned to Sig. Bezzi, a Piedmontese and friend of Carlo Eastlake's, the existence of the portrait under the whitewash of three centuries. We were joined by an American, and we three undertook at our expense to employ a restorer to uncover the walls of the old chapel in the palace of the Podestà in search of the portrait—mentioned by F. Villani, Filelfo, L. Aretino, Vasari, Cinelli, etc. Nothing but the constancy and talent of Sig. Bezzi could have overcome the numberless obstacles and refusals we met with. He wrote and spoke with the persuasions of an advocate, and persevered with the obstinacy and activity of an Englishman (which I believe he now is). He alone was the cause of success. We should have had no chance without him. At last, after uncovering enough of three walls to ascertain it was not there, the Government took the task into their own hands, on our terms, with the same restorer, and in the fifth wall they have succeeded. The number of walls is six, for the chapel has been divided into two—(magazines of wine, oil, bread, etc. for the prisoners). The precise date of the painting is not known. The poet looks about 28—very handsome—*un Apollo colle fattezze di Dante*. The expression and character are worthy of the subject, and much beyond what I expected from Giotto. Raphael might own it with honour. Add to which it is not the mask of a corpse of 56—a ruin—but a fine, noble image of the Hero of Campaldino, the Lover of Beatrice. The costume very interesting—no beard or even a lock of hair. A white cap, over which a white capuccio, lined with dark red, showing the edge turned back. A parchment book under his arm—perhaps the *Vita Nuova*. It is in a group of many others—one seems Charles II of Naples. Brunetto Latini and Corso Donati are mentioned by the old authors.

In a subsequent letter (that of Sept. 14, 1841, already quoted), which was written after the despatch of the above drawing to Rossetti, he says:

By the time you receive this, I hope that the portrait of Dante, for you, will be in London. . . . Since I drew it, I have had the mortification to see the original retouched, and its beauty destroyed.

You will perceive that the eye is wanting. A deep hole in the wall was found exactly on that spot, as if done on purpose. It was necessary to fill it that it might not extend further: not content, they ordered Sig. Marini to paint the eye on it, and he has daubed over the face in many parts, to the ruin of its expression and character. It is now 15 years older, a mean, pinched expression, and an effeminate character, compared to what it was.

(See *Gabriele Rossetti: A Versified Autobiography*, ed. by W. M. Rossetti, 1901, pp. 145-148.)

About the same time as the above letter Kirkup wrote an interesting account (in Italian) of the discovery of the portrait to G. B. Cavalcaselle, a translation of which was subsequently published in the *Spectator* for May 11, 1850. In this account (the translation of which was corrected by Cavalcaselle in the *Spectator* for July 13, 1850) Kirkup says:

I went among the first to see the portrait. What a pity! the eye of the beautiful profile was wanting. There was a hole an inch deep or an inch and a half. Marini said it was a nail. It did precisely seem the damage of a nail drawn out; and so I suspect it was done instead of cutting off the nail. But I have no proof of that. The hole remained for a year, notwithstanding that I prayed that it might be filled up, because all who mounted upon the scaffold put their fingers into it, and I feared it would crumble more. Afterwards it was restored on the occasion of the congress of scientific philosophers, and I saw Marini, under the direction of the Minister of Public Works, who was at his side: he filled the hole, and made a new eye, too little, and badly drawn; and then he retouched the whole face and clothes, to the great damage of the expression as well as the character and costume. The likeness of the face is *changed*; and the three colours in which Dante is dressed, the same with those of Beatrice [in *Purg.* xxx, 31-33], those of Young Italy, white, green, and red, are no longer there. The *green* is turned to chocolate colour; moreover the form of the cap is lost and confused. I desired to make a drawing to send it to my best friend Signor — [Rossetti]: it was denied to me by the keepers, and I went to the gallery to speak to one of the inspectors to have permission. He answered me, that too many persons were jealous, and that it was not decided to whom it would be permitted to publish it. I asked no more. Perhaps if I had asked of a minister or director I should have been more fortunate, as they had on more than one occasion shown me politeness. But I obtained the means to be shut up in the prison for a morning; and not only did I make a drawing, but a tracing also, and with the two I then made a fac-simile sufficiently careful. Luckily it was before the rifacimento.

(See *Dante in English Literature*, Vol. II, p. 642.)

[For an account of the discovery of the portrait from the point of view of Bezzi and of Wilde ("the American" mentioned by Kirkup in the first letter to Rossetti, quoted above), see T. W. Koch, *Dante in America*, pp. 23-36. See Appendix, p. 112.]

1841. A small sketch in water colours of the same portrait, "giving the colours of the dress, and the heads supposed to be Corso Donati and Brunetto Latini."

[Presented by Kirkup to Gabriele Rossetti at the same time as the preceding. (See *Gabriele Rossetti: A Versified Autobiography*, p. 147.)]

- c. 1841. Portrait of Dante by Giotto in the Bargello at Florence.

[*Pencil drawing*. Engraved by Lasinio as frontispiece to *L'Inferno di Dante Alighieri . . . disposto in ordine grammaticale . . . da* Lord Vernon (Firenze, 1842). Before the addition of the right hand holding the three pomegranates (see below).]

- c. 1842. Portrait of Dante by Giotto in the Bargello at Florence.

[*Pencil drawing*. Engraved by G. Cumming as illustration (opp. p. xvii) to Charles Lyell's translation of the Poems of the *Vita Nuova* and *Convito* of Dante (London, 1842). The plate, which is dated March 7, 1843 (though the volume itself is dated 1842), is inscribed, "Portrait of Dante Alighieri, aged 25. Painted by Giotto about 1290 in the Chapel of the Podestà at Florence. Discovered 21st July 1840. Copied before the restorations in 1841. Seymour Kirkup Esq. delint." In this reproduction from his original drawing Kirkup has added the right hand, holding three pomegranates, and has restored the eye, which he left blank in the first sketch. In sending the latter to Gabriele Rossetti in 1841 he said, "You will perceive that the eye is wanting. A deep hole in the wall was found exactly on that spot. . . . You will perceive by my drawing that the outline (the eyelash) remained, which was fortunate, as it gives the exact situation of the feature." (See *Gabriele Rossetti: A Versified Autobiography*, pp. 148-149.) As to the three pomegranates, in a letter to Hon. W. W. Vernon, Colonel Gillum, a friend of Kirkup's, writes: "Three pomegranates in Dante's right hand denote the three kingdoms. There is a crown on the top of the pomegranate ('*pomo coronato*'). One day Kirkup told me the pomegranates were there when he made the sketch; but as

his object was to draw the face, he did not draw them then, and Marini destroyed them." (See W. W. Vernon, *Readings on the Paradiso of Dante*, ed. 1909, Vol. I, p. lvi.) The Duke of Sermonea (Michelangelo Caetani) was of opinion, after a careful examination of the fresco, that the pomegranates were not held in Dante's hand, but were in reality part of the ornamental design on the dress of the figure (commonly identified as Corso Donati) behind Dante. In an interesting letter to the Marquis Filippo Raffaelli, dated from Rome, May 15, 1855, he writes:

Dalla figura di Dante Allighieri ritratta da Giotto nella Cappella de' Priori in Firenze, di cui Ella si è compiaciuta dimandare ciò che io vi avessi osservato, debbo dirle che quando venne scoperta e fu pubblicata in disegno, si rappresentò con un fiore nella mano destra, il quale fu cagione di varie interpretazioni che da molti si fecero per rendere ragione del suo significato. Il padre Pietro Venturi, mio amicissimo, ed uno dei più studiosi delle cose dantesche, credette in quel disegno raffigurare non già un fiore ma bensì le melagrane, che tali veramente sembrano le due che sono appiccate al ramo che in quel disegno pare essere nella mano di Dante. Quindi volle sottilmente immaginare che potesse avere allusione a cosa scritturale e mistica, e così figurato dal pittore per denotare la teologica dottrina dell' Allighieri. Quantunque più verosimile e più conveniente si fosse questa interpretazione alla persona di Dante ed alla Cappella in cui era ritratto, e meno disdicevole che quella spiegazione che altri dava al semplice fiore posto in sua mano come attributo di amori; pure non potrei conformarmi a credere nulla di vero insino a che io non avessi visitato il dipinto originale, e meglio osservata la cosa sulla faccia del luogo. Ciò non mi venne fatto che nell' anno 1844, che potendo per pochi giorni recarmi a Firenze, fui tosto a visitare con grandissima curiosità questa preziosa reliquia dell' arte che unisce il doppio valore di essere carissima, tanto per l' operato che per l' operante. Vi fui condotto dall' eruditissimo mio amico Signor Conte Luigi Passerini . . . come fui dentro alla Cappella de' Priori, a rimpetto della immagine dell' Allighieri, . . . vidi, senza occorrenza di molta osservazione, come stesse la cosa, e dalla mano di Dante sparire il fiore e la melagrana, e tutto ciò che male era stato espresso nel disegno pubblicato, e peggio poi interpretato da' suoi osservatori. In tale dipinto adunque è Dante rappresentato fra le principali figure che forse dovevano approssimare l' altare, e la principale immagine a cui era dedicata la Cappella, e ciò come si faceva nelle pitture dei sacri luoghi in quei tempi. Alla diritta poi dell' Allighieri, e alquanto mosso e più avanti, vi è altra persona ritratta, e mal conservata, sulla quale campeggia Dante, e la mano sua diritta in atto raccolto e alquanto socchiusa,

ha dietro a lui la veste della detta figura la quale e rabendata con opera di tali melagrane e fiori che veggonsi di bianco sul fondo rosso, oggimai quasi svanito. I danni del tempo, hanno confuso i piani che ha voluto rappresentar Giotto in quel dipinto; e la detta figura, al di là di quella di Dante, doveva essere vestita con più ornamento e più vaga, e potrebbe anche essere quella di messer Corso Donati, di cui fa menzione il Vasari. . . .

(See *Epistolario del Duca Michelangelo Caetani di Sermoneta. Corrispondenza Dantesca*. Firenze, 1903, pp. 58-59.)]

c. 1842. Portrait of Dante by Giotto in the Bargello at Florence.

[*Water colour*. This drawing, the original of which is in the possession of Lord Vernon at Sudbury Hall, Derbyshire, was made by Kirkup for the 5th Lord Vernon (d. 1866) from the tracing and coloured sketch in the volume of the *Convivio* mentioned above. From this drawing was subsequently made the chromolithographic reproduction by Vincent Brooks for the Arundel Society, which was published in 1859. (See under that year; see also W. W. Vernon, *Readings on the Paradiso of Dante*, ed. 1909, Vol. I, pp. lii-lx; and H. C. Barlow, *On the Vernon Dante, and Other Dissertations*, 1870, pp. 35-39.) On the original drawing Kirkup has written: "Drawn from the Original (by Giotto) by Seymour Kirkup, the first promoter of the discovery, and traced on the Fresco in the palace of the Podestà in Florence before the painting was retouched." A photograph of this drawing, taken in 1863 by Lord Vernon's son, W. W. Vernon, forms the frontispiece to the third (Album) volume of the *Vernon Dante*. (See W. W. Vernon, *Readings on the Paradiso*, ed. cit., Vol. I, p. lix, note.)]

c. 1842. Forty-nine drawings in illustration of the third (Album) volume of the *Vernon Dante* (1865).

1. Affresco di Giotto nel Palazzo del Podestà in Firenze.

[*Tavola I*. A drawing of the whole fresco in which the portrait of Dante occurs; engraved by Paolo Lasinio.]

2. Ritratto di Dante Allighieri dipinto da Giotto nella Cappella del Podestà a Firenze scoperto il 21 Luglio 1840, copiato prima della restaurazione che fu fatta nel 1841.

[*Tavola II*. A drawing of the portrait of Dante; engraved by Lasinio.]

3. La testa [di Dante] della grandezza del dipinto, lucidata dal Kirkup prima degli anzidetti restauri.
[*Tavola* III. A full-sized drawing of the head of the above; engraved by Lasinio.]
4. Pianta di una Parte di Firenze.
[*Tavola* IV. Plan of localities in Florence connected with the life of Dante; engraved by Lasinio. A smaller plate of the same drawing, engraved by Cumming, was published in Charles Lyell's translation of the Poems of the *Vita Nuova* and *Convito* of Dante (see above, under 1840).]
5. Porte antiche delle case degli Allighieri in Firenze, Piazza San Martino.
[*Tavola* V. Two ancient doorways in the house of Dante, as they existed in 1840; engraved by Lasinio. A smaller plate of the same drawing, engraved by Cumming, was published in Charles Lyell's translation of the Poems of the *Vita Nuova* and *Convito* of Dante (see above, under 1840).]
6. Maschera di Dante.
Maschera di Dante in profilo.
[*Tavola* VI. Two views of the death mask of Dante, on the same plate; engraved by Lasinio.]
7. Esterno della Cappella di Dante a Ravenna.
[*Tavola* VII. View of the outside of Dante's tomb at Ravenna; engraved by Folo.]
8. Interno della Cappella di Dante a Ravenna.
[*Tavola* VIII. View of the inside of Dante's tomb; engraved by Folo.]
9. Basso rilievo sul sepolcro di Dante a Ravenna.
[*Tavola* IX. The bas-relief of Dante, reading at a desk, over his tomb at Ravenna; engraved by Lasinio.]
10. Dante e il suo Poema dipinto nel Duomo di Firenze.
[*Tavola* X. The picture by Domenico di Michelino, over the North door of the Duomo; engraved by Lasinio. The drawing is signed S. K., but in the description is assigned to Marmocchi.]

11. Le immagini di Giulio Cesare e di Augusto.
[*Tavola XV.* Portraits from coins; engraved by Lasinio. In illustration of *Inf.* i, 70-71.]
12. Roma Antica.
[*Tavola XX.* View of ancient Rome; engraved by Folo. In illustration of *Inf.* ii, 19-24.]
13. Antinferno.
[*Tavola XXI.* "Kirkup ideò e dis. Lasinio inc." In illustration of *Inf.* iii, 109-111.]
14. Il Limbo.
[*Tavola XXII.* "Kirkup ideò e dis. Lasinio inc." In illustration of *Inf.* iv, 23-24.]
15. Lancilotto, Ginevra e Galeotto.
[*Tavola XXVI.* "Kirkup lucidò e dis. Pedretti inc." From an illumination in a MS., in illustration of *Inf.* v, 127-128.]
16. Avari e Prodighi.
[*Tavola XXVIII.* "Kirkup ideò e dis. Lasinio inc." In illustration of *Inf.* vii, 25-27.]
17. Lo Stige.
[*Tavola XXIX.* "Kirkup inv. e dis. Lasinio inc." In illustration of *Inf.* vii, 106-107; viii, 1-6, 13-17.]
18. Medusa.
[*Tavola XXX.* Engraved by Lasinio. In illustration of *Inf.* ix, 52.]
19. L' Arbia.
[*Tavola XXXIII.* Engraved by Lasinio. In illustration of *Inf.* x, 85-86.]
20. Spaccato dell' Inferno.
[*Tavola XXXV.* "Kirkup inv. e dis. Lasinio inc." In illustration of *Inf.* xi, 79-83.]
21. Rovina del monte sull' Adige, luogo detto lo Slavino di Marco.
[*Tavola XXXVI.* Engraved by Lasinio. In illustration of *Inf.* xii, 4-10.]

22. Veduta del Settimo Cerchio.
[*Tavola XXXVII.* In illustration of *Inf.* xiv, 8-12, 28-30.]
23. Alessandro Magno.
[*Tavola XXXVIII.* Engraved by Lasinio. In illustration of *Inf.* xiv, 28-33.]
24. Il Centauro Chirone.
[*Tavola XXXVIII.* Engraved by Folo (on same plate as above). In illustration of *Inf.* xii, 70-71.]
25. Veduta di una Sezione dell' Inferno col corso de' Fiumi.
[*Tavola XL.* Engraved by Lasinio. In illustration of *Inf.* xiv, 116-119.]
26. Pianta dell' Inferno col viaggio di Dante fin al secondo Burrato.
[*Tavola XLI.* "Kirkup inv. e dis. Lasinio inc." In illustration of *Inf.* xiv, 124-129.]
27. Brunetto Latini.
[*Tavola XLIII.* Engraved by Lasinio. In illustration of *Inf.* xv, 29-33.]
28. Il Corso del Palio Verde a Verona.
[*Tavola XLV.* Engraved by Lasinio. In illustration of *Inf.* xv, 121-123.]
29. Caduta del Montone presso S. Benedetto.
[*Tavola XLVI.* Engraved by Lasinio. In illustration of *Inf.* xvi, 94-101.]
30. Gerione.
[*Tavola XLVII.* "Kirkup inv. e dis. Lasinio inc." In illustration of *Inf.* xvi, 130-132; xvii, 10-15.]
31. Le Borse degli Usurai.
[*Tavola XLVIII.* "Vignetta ideata dal Kirkup." In illustration of *Inf.* xvii, 55-65, 72-73.]
32. Statua di Bonifazio.
[*Tavola LII.* Engraved by Lasinio. In illustration of *Inf.* xix, 53.]

33. Fonte del Battisterio di Pistoja. — Pozzo nel detto Battisterio.
[*Tavola* LVI. Two drawings on the same plate; engraved by Lasinio. In illustration of *Inf.* xix, 14-18.]
34. Santa Zita.
[*Tavola* LXIII. Engraved by Lasinio. In illustration of *Inf.* xxi, 38.]
35. Il Santo Volto.
[*Tavola* LXIV. Engraved by Lasinio. In illustration of *Inf.* xxi, 48.]
36. "Nui andavam cō gli dieci dimoni."
[*Tavola* LXVII. Copied from an illumination in a MS. in the possession of Kirkup; engraved by Lasinio. In illustration of *Inf.* xxii, 13.]
37. Monumento di un Frate Gaudente [a Firenze].
[*Tavola* LXVIII. Engraved by Lasinio. In illustration of *Inf.* xxiii, 103.]
38. Malebolge ed il Cocito col viaggio di Dante fino al Centro.
[*Tavola* LXIX. Engraved by Lasinio. In illustration of *Inf.* xxiv, 37-40.]
39. Porta della Sagrestia de' Belli Arredi.
[*Tavola* LXX. Engraved by Lasinio. In illustration of *Inf.* xxiv, 137-139.]
40. Sigillo di un Malaspina.
[*Tavola* LXXV. Engraved by Lasinio. In illustration of *Inf.* xxiv, 145.]
41. Ercole. — Diomede e Ulisse.
[*Tavola* LXXXII. Two drawings on the same plate; engraved by Lasinio. In illustration of *Inf.* xxv, 31-32; xxvi, 55-57.]
42. Castello di Romena.
[*Tavola* XCII. Engraved by Lasinio. In illustration of *Inf.* xxx, 73.]
43. Fiorini.
[*Tavola* XCIV. Engraved by Nocchi. In illustration of *Inf.* xxx, 89-90.]

44. La Pina di S. Pietro.
 [*Tavola* XCVII. Engraved by Folo. In illustration of *Inf.* xxxi, 58-59.]
45. Montereccioni.
 [*Tavola* XCVII. Engraved by Lasinio (on the same plate as the above). In illustration of *Inf.* xxxi, 40-41.]
46. Montaperti.
 [*Tavola* XCIX. Engraved by Lasinio. In illustration of *Inf.* xxxii, 80-81; x, 86.]
47. Torre della Fame [a Pisa].
 [*Tavola* CV. Engraved by Lasinio. In illustration of *Inf.* xxxiii, 22-23.]
48. Porto Pisano.
 [*Tavola* CVII. Engraved by Rivera. In illustration of *Inf.* xxxiii, 82-83.]
49. Lucifero.
 [*Tavola* CXI. "Kirkup inv. e dis. Lasinio inc." In illustration of *Inf.* xxxiv, 28-29.]

Henry Nelson O'Neil

(1817-1880)

1842. Paul and Francesca of Rimini.

We read one day for pastime seated nigh

But one point only wholly us o'erthrew
 When we came to the long-wished-for smile of her
 To be thus kissed by such devoted lover.
 He who from me can be divided ne'er,
 Kissed my mouth trembling in the act all over.
 Accursed was the book, and he who wrote:
 That day no further leaf we did uncover.

Dante, *Inferno*, Canto v (ll. 127, 132-138)

- [*Oil.* Exhibited at Royal Academy (No. 258) in 1842. The rendering of the motto is apparently by the artist.]

Henry Wyndham Phillips

(1820-1868)

1842. The Torrigiani Bust of Dante at Florence.

[*Drawing*, from cast. Lithographed by R. J. Lane, as frontispiece to Charles Lyell's translation of the Poems of the *Vita Nuova* and *Convito* of Dante (London: C. F. Molini, 1842).]

Richard James Lane

(1800-1872)

1842. The Torrigiani Bust of Dante, after drawing by H. W. Phillips.

[*Lithograph* of preceding.]

Anonymous: M. L.

1842. Plan of Localities in Florence connected with the life of Dante, comprising: 1. Il Battistero. 2. Sasso di Dante. 3. Casa degli Alighieri. 4. Casa de' Portinari. 5. Casa de' Donati. 6. Casa de' Priori. 7. Porta San Piero. 8. Capella del Podestà.

[*Drawing*. Engraved by G. Cumming as illustration to Charles Lyell's translation of the Poems of the *Vita Nuova* and *Convito* of Dante (London: C. F. Molini, 1842).]

G. Cumming

(fl. 1840)

1842. Two ancient Tuscan Doorways in the House of Dante at Florence. Portrait of Dante by Giotto in the Chapel of the Podestà in Florence.

Plan of Localities in Florence connected with the life of Dante. [*Engravings*, after drawings by Seymour Kirkup and M. L., as illustrations to Charles Lyell's translation of the Poems of the *Vita Nuova* and *Convito* of Dante (see above, and under 1840).]

Anonymous

1842. The Torrigiani Bust of Dante at Florence.

[*Outline drawing*. Engraved as illustration to Charles Lyell's translation of the Poems of the *Vita Nuova* and *Convito* of Dante (London: Molini, 1842).]

W. S. P. Henderson

(fl. 1840)

1842. The sunny days of old.

We read one day for pastime, seated nigh
 Alone, quite unsuspecting;
 And oftentimes by that reading
 Our eyes were drawn together, and the hue
 Fled from our altered cheek.
 The book and writer both
 Are love's purveyors.

Dante (*Inf.* v, 127 ff. (Cary adapted))[*Oil.* Exhibited at Royal Academy (No. 523) in 1842.]**Anonymous**

1842. The Inferno of Dante.

[*Drawing.* Engraved as illustration to Vol. II of Foscolo's edition
 of the *Divina Commedia* (Londra: P. Rolandi, 1842).]

1843. The Purgatorio and Paradiso of Dante.

[*Drawings.* Engraved as illustrations to Vol. III of Foscolo's edition
 of the *Divina Commedia* (Londra: P. Rolandi, 1843).]

Thomas F. Boddington *

1843. Il Canzone di Sera.

Festa di Paradiso; tanto il nostro Amor.

Dante (*Par.* xiv, 37-38)[*Oil.* Exhibited at British Institution (No. 170) in 1843.]

* See also under 1836, 1837.

James Hopwood *

1843. Portrait of Dante.

[*Stipple engraving.* Frontispiece to *I Quattro Poeti Italiani* (Paris:
 Lefèvre, 1843).]

* See also under 1833.

George Patten

(1801-1865)

1843. Dante, accompanied by Virgil in his descent to the Inferno, recognises his three countrymen, Rusticucci, Aldobrandi, and Guidoguerra. — *Divina Commedia, Inferno*, Canto xvi (4 ff.)
 [Oil. Exhibited at Royal Academy (No. 67) in 1843; at British Institution (No. 15) in 1844; and at Paris Exhibition in 1855. B. R. Haydon, writing to Kirkup (May 26, 1843), describes this picture as "ghosts from Dante, as heavy as a horseguardsman's flesh can make them."]

Frederick Richard Pickersgill

(1820-1900)

1843. Dante's Dream. [Rachel.]
 Thus she sang :

 For my brow to weave
 A garland, these fair hands unwearied ply.
 To please me at the crystal mirror, here
 I deck me.
 See the *Purgatory* of Dante, Canto xxvii
 (99, 101-103 (Cary))
 [Oil. Exhibited at Royal Academy (No. 155) in 1843. B. R. Haydon, in a letter to Kirkup (May 26, 1843), speaks of this picture as "a lady in white satin on one side of the flames of the Inferno and a lady in something else on the other."]

Anonymous

1843. Tomb of Dante at Ravenna.
 [Drawings. "Interno della Tomba di Dante," and "Tomba di Dante a Ravenna," with inscriptions and descriptions at foot. Engraved as illustrations to Vol. IV of Foscolo's edition of the *Divina Commedia* (Londra: P. Rolandi, 1843).]

John Henry Robinson

(1796-1871)

1844. Portrait of Dante.
 [Line and stipple engraving. Frontispiece (dated 1844) to Vol. II of Foscolo's edition of the *Divina Commedia* (Londra:

P. Rolandi, 1842). The portrait is of unknown origin. (See T. W. Koch, *Catalogue of the Cornell Dante Collection*, Vol. II, pp. 585-586.)]

Anonymous

1844. Portrait of Dante, after Kirkup's drawing from Giotto's fresco in the Bargello at Florence.

[*Stipple engraving*. Frontispiece (dated 1844) to Vol. III of Foscolo's edition of the *Divina Commedia* (Londra: P. Rolandi, 1843). The engraving differs from the drawing in that the damaged eye is restored.]

Thomas Bridgford

(*n.* 1840)

1844. Beatrice.

[*Oil*. Exhibited at Royal Academy (No. 161) in 1844.]

George Scharf *

(1820-1895)

1844. Dante, with Hell, Purgatory, Paradise, and Florence.

[*Drawing*, after the picture of Dante by Domenico di Michelino, over the N. door of the Cathedral at Florence; engraved by Dalziel as illustration to Frederick Pollock's translation of the *Divina Commedia* (London: Chapman and Hall, 1854).]

* See also under 1851, 1854, 1864.

George Frederick Watts *

(1817-1904)

- 1845-1847. Paolo and Francesca.

[*Oil*. Exhibited at British Institution (No. 82) in 1848. "It was a small picture. The figures were originally nude, but were afterwards partly draped." The design was slightly different from that of the later picture (see under 1879). "Francesca's head is bowed, and does not rest on Paolo's shoulder. Dante and Virgil are seen to the right." (Information kindly supplied by Mrs. G. F. Watts.)]

* See also under 1879, 1881.

Solomon Alexander Hart

(1806-1881)

1846. Dante Alighieri.

I' fui nato e cresciuto
Sovra 'l bel fiume d' Arno alla gran villa.
Inferno, Canto xxiii (94-95)

[*Oil.* Exhibited at Royal Academy (No. 292) in 1846.]

David Scott

(1806-1849)

1846. Dante and Beatrice.

[*Oil.* Exhibited at Royal Scottish Academy (No. 232) in 1846.]

Matthew Wood

(*fl.* 1840)

1846. Beatrice.

[*Oil.* Exhibited at British Institution (No. 75) in 1846.]

Anonymous

1847. Portrait of Dante, after Raphael Morghen.

[*Line and stipple engraving.* Frontispiece to Cary's translation of the *Divina Commedia* (London: H. G. Bohn, 1847). This same plate was reproduced in subsequent editions of Cary, as well as in Bohn's edition (1854) of I. C. Wright's translation.]

John Harwood *

1848. Francesca of Rimini.

We read one day for pastime, seated nigh, etc.
Dante (*Inf.* v, 127 (Cary))

[*Oil.* Exhibited at British Institution (No. 349) in 1848.]

* See also under 1864.

A. Woolmer

1848. Reading Dante.

[*Oil.* Exhibited at Society of British Artists (No. 323) in 1848.]

William Brodie *

(1815-1881)

1849. Dante.

[*Bust*, "from an authentic mask in possession of the Lord Advocate, Andrew Rutherford Esq., later Lord Rutherford." Exhibited at Royal Scottish Academy (No. 602) in 1849.]

* See also under 1850, 1863, 1916.

R. F. Abraham

1849. Paolo and Francisca; from Dante.

[*Oil*. Exhibited at British Institution (No. 275) in 1849.]

R. Young

1849. Portrait of Dante, after Raphael Morghen.

[*Stipple engraving*. Frontispiece to translation of *Inferno* by John A. Carlyle (London: Chapman and Hall, 1859). This engraving was reproduced in numerous subsequent editions.]

Dante Gabriel Rossetti *

(1828-1882)

1849. First Anniversary of the Death of Beatrice. (Dante drawing an Angel.) (*V. N.* § 35, ll. 1-13.)

[*Pen-and-ink*. (M. 11*: T. 1.)¹ Now in the Birmingham Art Gallery. Sketch for water-colour drawing of same subject (see under 1853). (See *Catalogue of the Rossetti Exhibition at the Burlington Fine Arts Club*,² London, 1883, No. 96; and *Catalogue of the Collection of Drawings and Studies by Sir Edward Burne-Jones and Dante Gabriel Rossetti, presented to the City of Birmingham in 1903*,³ Birmingham, 1904, No. 196.)]

* See also under 1850, 1851, 1852, 1853, 1854, 1855, 1856, 1858, 1859, 1860, 1861, 1862, 1863, 1864, 1866, 1867, 1868, 1869, 1870, 1871, 1872, 1873, 1874, 1875, 1876, 1877, 1878, 1879, 1880, 1881.

¹ These numbers refer to the "Chronological List of Pictures and Drawings," printed as Appendix to *Dante Gabriel Rossetti: an Illustrated Memorial of his Art and Life*, by H. C. Marillier (London, 1899); and to the "Chronological List, with notes, of Paintings and Drawings from Dante by Dante Gabriel Rossetti," by Paget Toynbee (printed in *Scritti Varii di Erudizione e di Critica in onore di Rodolfo Renier*, Torino, 1912). The asterisk affixed to the M. numbers indicates that the picture is figured by Marillier. ² Hereafter quoted as *Burlington Catalogue*.

³ Hereafter quoted as *Birmingham Catalogue*.

1849. Giotto painting Dante's Portrait.

[*Pen-and-ink*. (T. 2.) Sketch for water-colour drawing of same subject (see under 1852 and 1859). Exhibited at Winter Exhibition of Drawings and Sketches at 121 Pall Mall, in 1852. (See Marillier, p. 235, No. 26, note.) In the Birmingham Art Gallery are four studies for this subject, viz.: (1) "a rough pencil sketch (mutilated)"; (2) a pen-and-ink drawing of "two figures only. Dante, with bent head, is sitting to the left, Giotto leaning towards him, brush in hand. Dante holds a book in his left hand, and an apple or pomegranate in his right. This is an early design for the picture, before the addition of the figure of Cavalcanti"; (3) "a nude study of a man for the figure of Dante, in black chalk"; (4) "a pencil sketch, from life, of Dante with a pomegranate in one hand and a knife in the other." (See *Birmingham Catalogue*, Nos. 203, 206, 248, 314.)]

1849. Sketch for the two figures of Dante and his friend in "Dante sees Beatrice at a Marriage-Feast."¹ (*V. N.* § 14, ll. 15-57.)

[*Pencil*. (T. 3.) In the Birmingham Art Gallery. (See "note by C. Fairfax Murray on back of drawing," printed in *Birmingham Catalogue*, No. 244.) The water colour for which this was a study was exhibited in 1852 at Winter Exhibition of Drawings and Sketches at 121 Pall Mall (see under 1851, and 1855-1856).]

c. 1849. Dante, Beatrice, and Love. (*V. N.* § 2, ll. 31-32.)

[*Pen-and-ink*. (T. 4.) In the Birmingham Art Gallery. (See *Birmingham Catalogue*, No. 193, i.)]

c. 1849. Dante meeting Beatrice in Paradise. (*Purg.* xxx, 70-73.)

[*Pen-and-ink*. Two drawings. (T. 5.) In the Birmingham Art Gallery. (See *Birmingham Catalogue*, Nos. 213, i, ii.) One of these drawings is figured by F. G. Stephens in his article on Rossetti in the *Portfolio*, 1894 (p. 51). (See under 1849-1850, and the references there given.)]

1849-1850. Il Saluto di Beatrice. (*V. N.* § 3, ll. 5-15; *Purg.* xxx, 70-73.)

[*Pen-and-ink*. (M. 15*: T. 6.) Sketch of triptych. (See *Burlington Catalogue*, No. 33.) (See also under c. 1849, 1852, 1859, 1864, 1872.)]

¹ Wrongly described as "Beatrice at a Marriage-Feast denying her Salutation to Dante."

William Finden

(1787-1852)

- c. 1850. Fresco of the Inferno by Bernardo Orcagna in the Strozzi Chapel in Santa Maria Novella at Florence.

[*Engraving*, after drawing by Tubino. Illustration (Plate XIV) to Vol. III of Lord Vernon's edition of the *Inferno* (Londra: Boone, 1858-1865).]

Frederic Leighton *

(1830-1896)

- c. 1850. Paolo and Francesca. (*Inf.* v, 133-136.)

[*Silver-point*. In Leighton House Gallery. Study for oil painting of same subject exhibited at Royal Academy in 1861. Reproduced in Locella's *Dantes Francesca da Rimini* (Eszlingen, 1913), p. 162.]

* See also under 1853, 1855, 1861, 1864, 1876.

William Brodie *

1850. Dante.

[*Marble bust*. Exhibited at Royal Scottish Academy (No. 461) in 1850.]

* See also under 1849, 1863, 1916.

John Hancock *

(d. 1869)

1850. Beatrice. (*Son.* xxix.)

Last All-Saints' holiday even now gone by, etc.

Vita Nuova of Dante

[*Marble statue*. Exhibited at Royal Academy (No. 1303) in 1850; and at Paris Exhibition in 1855. D. G. Rossetti's translation of *Son.* xxix in the *Vita Nuova* is given as motto.]

* See also under 1854, 1862.

George Scharf *

1851. Portrait of Dante, after the fresco by Giotto in the Bargello at Florence.

* See also under 1844, 1854, 1864.

[*Drawing*. "Youthful portrait of Dante by Giotto: recently discovered at Florence," engraved as illustration to Part I of Kugler's *Schools of Painting in Italy* (London: Murray, 1851). The damaged eye is restored in the drawing.]

1851. Fresco of Parnassus by Raphael in the Stanza della Segnatura in the Vatican.

[*Drawing*. Engraved by S. Williams as illustration to Part II of Kugler's *Schools of Painting in Italy*. The figure of Dante is represented in the fresco.]

Samuel Williams

(1788-1853)

1851. Fresco of Raphael's Parnassus, after Scharf.
[*Engraving* of preceding.]

Anonymous

1851. Portrait of Dante by Giotto in the Bargello at Florence, after Scharf.
[*Engraving*. Illustration to Kugler's *Schools of Painting in Italy* (see above).]

Dante Gabriel Rossetti *

1851. Dante sees Beatrice at a Marriage-Feast. (*V. N.* § 14, ll. 15-57.)
[*Water colour*. (M. 22*: T. 7.) (See *Burlington Catalogue*, No. 6.) (See under 1849.) In 1855-1856 Rossetti painted a replica of this picture for Ruskin (see under that date). The subject has been wrongly described as "Beatrice at a Marriage-Feast denying her Salutation to Dante."]

* See also under 1849 (and note), and the references there given.

Joseph Noel Paton *

(1821-1901)

1851. Death of Paolo and Francesca da Rimini.
[*Oil*. Exhibited at Royal Scottish Academy (No. 171) in 1851.]
1852. Dante meditating the episode of Francesca da Rimini and Paolo Malatesta.

* See also under 1854.

[*Oil*. Exhibited at Royal Scottish Academy (No. 83) in 1852. Now in Wrigley Collection in Art Gallery at Bury. (See *Catalogue of the Wrigley Collection*, p. 59.)]

Alexander Munro *

(1825-1871)

1852. Paolo e Francesca.

One day we read for pastime and sweet cheer,
Of Lancelot, how his love was tyrannous.
We were alone, and without any fear
Our eyes were drawn together, reading thus,
Full oft, and still our cheeks would change and glow;
But it was only one point conquered us.
For when we read of that great lover, how
He kissed the smile which he had longed to win,
Then he whom nought may sever from me now
For ever, kissed my mouth all trembling —
A pander was the book, and he that writ —
Upon that day, we read no more therein.

Dante, *D. C. Inf.* c. v (127-138)

[*Marble group*. Exhibited at Royal Academy (No. 1340) in 1852; subsequently in possession of W. E. Gladstone. The motto was apparently translated by the sculptor.]

* See also under 1856, 1857.

William Bell Scott

(1811-1890)

1852. Boccaccio's Visit to Dante's Daughter.

There lived at Ravenna when Boccaccio was ambassador at that Court, within the shades of the cloister in the Convent of Santo Stefano dell' Ulivo, Beatrice, the daughter of Dante, who had withdrawn herself from the world, happy to close her eyes by the humble tomb of her father. The Florentines sent this helpless and destitute daughter a present of ten florins, by the hand of Boccaccio. — Mariotti

[*Oil*. Exhibited at British Institution (No. 435) in 1852.]

Anonymous

1852. Portrait of Dante.

[*Line and stipple engraving.* Frontispiece to O'Donnell's prose translation of *Divina Commedia* (London: T. Richardson & Son, 1852). The volume contains also three engraved plans of Hell, Purgatory, and Paradisc.]

Dante Gabriel Rossetti *

1852. Giotto painting Dante's Portrait.

[*Water colour.* (M. 26*: T. 8.) Finished drawing, for which a pen-and-ink sketch was executed in 1849 (see under that year).]

1852. Meeting of Dante and Beatrice in Paradise. (*Purg.* xxx, 70–73.)

[*Water colour.* (M. 27: T. 9.) (See *Burlington Catalogue*, No. 20.) Subject of the left compartment of triptych called "Il Saluto di Beatrice" (see under 1849–1850; and *c.* 1849, 1859, 1864, 1872).]

1853. Dante's Resolve to write the *Commedia* in Memory of Beatrice. (*V. N.* § 43, ll. 1–11.)

[*Oil.* (T. 10.) W. M. Rossetti records (*D. G. Rossetti, his Family Letters with Memoir*, Vol. I, p. 159) that at the beginning of 1853 Rossetti commenced, but never completed, "an oil picture in two compartments life-sized half-figures," representing the above subject.]

1853. Dante on the Anniversary of the Death of Beatrice. (Dante drawing an Angel.) (*V. N.* § 35, ll. 1–13.)

[*Water colour.* (M. 30*: T. 11.) In the Taylorian Gallery at Oxford. Finished drawing, for which a pen-and-ink sketch was executed in 1849 (see under that year).]

* See also under 1849, and the references there given.

Frederic Leighton *

1853. Face of Dante.

[*Silver-point.* In possession of Mr. George Musgrave at Oxford. Study for Dante in the oil painting of 1855 (see under that year). Reproduced (on reduced scale) to serve as frontispiece to projected new edition of the owner's translation of the *Inferno* (first published in 1893).]

* See also under *c.* 1850, 1855, 1861, 1864, 1876.

Anonymous

1854. Thirty-four illustrations to the *Divina Commedia*, after Flaxman¹ (reduced), as follows :

1. Portrait of Dante.
2. Charon's Boat. (*Inf.* iii.)
3. The Lovers punished. (*Inf.* v.)
4. The Furies. (*Inf.* ix.)
5. Encounter with Centaurs. (*Inf.* xii.)
6. Gerion. (*Inf.* xvii.)
7. The Demons in Malebolge. (*Inf.* xxi.)
8. The Lake of Pitch. (*Inf.* xxii.)
9. The Contention for Guido da Montefeltro. (*Inf.* xxvii.)
10. The Vale of Disease. (*Inf.* xxix.)
11. Ugolino. (*Inf.* xxxii.)
12. Dis, or Lucifer. (*Inf.* xxxiv.)
13. The Benediction. (*Purg.* ii.)
14. The Deliverance of Buonconte. (*Purg.* v.)
15. Limbo. (*Purg.* vii.)
16. Gate of Purgatory. (*Purg.* ix.)
17. The Proud. (*Purg.* xi.)
18. The Poets conducted by an Angel. (*Purg.* xv.)
19. Redeeming Lost Time. (*Purg.* xviii.)
20. Spirits astounded by an Earthquake. (*Purg.* xx.)
21. The Gluttons. (*Purg.* xxiv.)
22. The Poets reposing. (*Purg.* xxvii.)
23. The Descent of Beatrice. (*Purg.* xxx.)
24. The River Eunoë. (*Purg.* xxxiii.)
25. The Lunar Sphere. (*Par.* ii.)
26. Souls returning to their Spheres. (*Par.* iv.)
27. Beatrice and Dante. (*Par.* vii.)
28. The Departure of Cunizza. (*Par.* ix.)
29. The Adoration of the Trinity. (*Par.* xiii.)
30. Dante discoursing with Cacciaguida. (*Par.* xvii.)
31. The Terrors of Guilt. (*Par.* xxii.)
32. The Triumph of Christ. (*Par.* xxiii.)

¹ See under 1793, 1807.

33. The Ninth Sphere. (*Par.* xxvii.)

34. The Hierarchies. (*Par.* xxix.)

[*Steel engravings.* Illustrations to third edition of Wright's translation of *Divina Commedia* (London: Bohn, 1854). The frontispiece is the engraving of Dante after Raphael Morghen first published in the 1847 edition of Cary's *Dante*.]

George Scharf *

1854. Fifty-nine illustrations to the *Divina Commedia*, chiefly after Flaxman :

	PAGE
1. The Almighty sustaining the Universe. — St. Augustine. — St. Thomas Aquinas. (Fresco in the Campo Santo at Pisa)	Frontispiece
2. Dante. (Raphael's Parnassus)	Title
3. Dante, with Hell, Purgatory, Paradise, and Florence. (Fresco in the Duomo at Florence) ¹	xi
4. Giotto's Tower, Florence ²	xii
5. Section of the Inferno. (Bähr, Göttliche Comödie in ihrer Anordnung nach Raum und Zeit, Dresden, 1852)	I
6. Charon. (Flaxman)	12
7. Francesca and Paolo. (Flaxman)	23
8. Cerberus. (Flaxman)	29
9. The Furies. (Flaxman)	44
10. Coin of Frederick II. (British Museum)	54
11. Signs of the Zodiac. (Scaliger's Manilius)	55
12. The Duomo and Giotto's Tower, Florence	71
13. Geryon. (Flaxman)	88
14. Tiresias. (Flaxman)	104
15. The Malebranché Demons, Virgil, and Dante. (Flaxman)	110
16. Coin of Lucca, with the Volto Santo. (British Museum)	115
17. The Malebranché Demons and Ciampolo. (Flaxman)	122

* See also under 1844, 1851, 1864.

¹ This drawing (which is dated "Florence, 1844") is from the picture of Dante (not a fresco) by Domenico di Michelino, over the N. door of the Cathedral at Florence.

² The Campanile.

18. Guido da Montefeltro. (Flaxman)	145
19. Capocchio and Gian Schicchi. (Flaxman)	162
20. Florin of Florence. (British Museum)	167
21. The Bronze Pine in the Vatican Gardens	173
22. Seizure of Ugolino. (Flaxman)	180
23. Ugolino in the Tower of Famine. (Flaxman)	191
24. Diagram of the Earth, with Hell and the Mountain of Purgatory. (Bähr)	192
25. The Mountain of Purgatory. (Bähr)	195
26. Cato, Virgil, and Dante. (Flaxman)	200
27. The Angel Ship. (Flaxman)	201
28. Casella. (Flaxman)	206
29. The Indolent in Purgatory. (Flaxman)	213
30. Buonconte da Montefeltro. (Flaxman)	219
31. San Leon	224
32. Coin of Boniface VIII. (D'Agincourt)	236
33. The Heavy Burdens. (Flaxman)	247
34. Coin of Justinian. (British Museum)	264
35. Angel conducting Virgil and Dante. (Flaxman)	281
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37. Boniface VIII proclaiming the Jubilee. (Giotto's Fresco in St. John Lateran)	303
38. Dante. (Giotto's Fresco in the Bargello at Florence)	321
39. Ancient Map of the World, showing the Climate Lines	342
40. Beatrice and Dante. (Flaxman)	358
41. The Gryphon's Car. (Flaxman)	369
42. The Heavenly Spheres. (Kopisch, Göttliche Komödie, Berlin, 1842)	383
43. Beatrice and Dante. (Flaxman)	400
44. Justinian and Theodora. (The Ravenna Mosaic)	411
45. The Church between St. Francis and St. Dominic. (Flaxman)	434
46. St. Francis wedded to Poverty. (Giotto's Fresco at Assisi)	440
47. Armorial Coat of Castile.	451
48. The Lower Church of St. Francis at Assisi.	452
49. Birth of Cacciaguida. (Flaxman)	463

50. The Constellation Leo. (Flaxman) 469
51. Cacciaguida in Paradise. (Flaxman) 476
52. Coin of Charlemagne. (Bibliothèque, Paris) 482
53. The Triumph of Christ. (Flaxman) 503
54. Faith, Hope, and Charity. (Flaxman) 514
55. Adam, St. Peter, St. John, and St. James. (Flaxman) 530
56. The Heavenly Rose. (Philaethes, Dresden und Leipzig, 1849) 546
57. Blessed Spirits. (Flaxman) 551
58. The Veronica at St. Peter's 552
59. Dante — Mask after Death. (From a cast in the possession of J. E. Taylor, Esq.) 567

[*Outline drawings.* Engraved by Dalziel as illustrations to Frederick Pollock's translation of the *Divina Commedia* (London: Chapman and Hall, 1854).]

George Dalziel and Edward Dalziel

(1815-1902)

(1817-1905)

1854. Fifty-nine illustrations to the *Divina Commedia*, after G. Scharf.
[*Woodcuts* of the preceding.]

Joseph Noel Paton *

1854. Dante and Beatrice in the Lunar Sphere. (*Par.* ii.)
[*Oil.* Exhibited at Royal Scottish Academy (No. 331) in 1854.]

* See also under 1851, 1852.

Henry Stormonth Leifchild *

(1823-1884)

1854. Paolo e Francesca di Rimino.
Amor condusse noi ad una morte.
(*Inf.* v, 106)

[*Marble group.* Exhibited at Royal Academy (No. 1391) in 1854.]

* See also under 1860.

John Hancock *

1854. Dante's Beatrice.

Guardami ben, ben son, ben son Beatrice.

Dante, *Purgatorio* (xxx, 73)[*Bronze statuette*. Exhibited at Royal Academy (No. 1416) in 1854.]

* See also under 1850, 1862.

Dante Gabriel Rossetti *1854. Paolo and Francesca. (*Inf.* v, 127-136.)[*Pencil*. (T. 12.) Study for left compartment (Paolo and Francesca embracing) of the triptych of "Paolo and Francesca" (see under 1855, 1861, 1862). (See *Burlington Catalogue*, No. 17.)]1855. Paolo and Francesca. (*Inf.* v, 74-75, 112-114, 127-136.)[*Water colour*. (M. 41: T. 13.) Finished study for the triptych painted in 1862 (see under 1854, 1861, 1862). (See *Burlington Catalogue*, No. 13.)]1855. Matilda gathering Flowers. (*Purg.* xxviii, 37 ff.)[*Water colour*. (M. 42: T. 14.) One of seven subjects from the *Commedia* commissioned by Ruskin, of which only two appear to have been executed. (See W. M. Rossetti, *Ruskin, Rossetti, Preraphaelitism*, 1899, pp. 30-31.)]1855. Dante's Vision of Rachel and Leah. (*Purg.* xxvii, 97-108.)[*Water colour*. (M. 43*: T. 15.) The second of seven subjects commissioned by Ruskin (see above).]

1855. Beatrice.

[*Water colour*. (T. 16.) No. 73 in W. M. Rossetti's list in his *D. G. Rossetti as Designer and Writer*¹ (pp. 26, 273).]c. 1855. The Boat of Love. (*Son.* xxxii.)[*Water colour*. (T. 17.) (See also under c. 1864, c. 1874.)]

c. 1855. Dante and Beatrice.

[*Pencil?* (T. 18.) No. 85 in W. M. Rossetti's list in his *Rossetti* (p. 83).]

* See also under 1849, and the references there given.

¹ Hereafter quoted as W. M. Rossetti's *Rossetti*.

- c. 1855. Dante seated.
 [*Pencil and ink.* (T. 19.) No. 86 in W. M. Rossetti's list in his *Rossetti*.]
- c. 1855. Dante at Verona, descending the stairs of Can Grande's Palace.
 [*Pencil.* (T. 20.) No. 90 (two designs) in W. M. Rossetti's list in his *Rossetti* (see below).]
- c. 1855. Dante and the Court-Jester at Verona.
 [*Pencil.* (T. 21.) No. 90 (two designs) in W. M. Rossetti's list in his *Rossetti* (see above).]

Sir Charles Lock Eastlake

(1793–1865)

1855. Beatrice.
 [*Oil.* Exhibited at Royal Academy (No. 120) in 1855.]

William Frederick Woodington

(1806–1893)

1855. A vessel under conduct of an angel, coming over the waves
 with spirits to Purgatory. (The Angel Pilot.)
 He drove ashore in a small bark, so swift
 And light, that in its course no wave it drank.

 He bless'd them; they at once leap'd out on land:
 The crew,
 There left, appear'd astounded with the place;
 Gazing around, as one who sees new sights.
 Cary's *Dante*, Canto ii (*Purg.* ii, 40–42, 49–50, 52–54)
 [*Oil.* Exhibited at Royal Academy (No. 682) in 1855.]

Thomas Mervyn Bouchier Marshall

1855. Francesca.
 [*Oil.* Exhibited at Royal Academy (No. 99) in 1855.]

Frederic Leighton *

1855. Cimabue's celebrated Madonna is carried in Procession through
 the Streets of Florence. (Dante a Spectator.)

* See also under c. 1850, 1853, 1861, 1864, 1876.

[*Oil*. Exhibited at Royal Academy (No. 569) in 1855. Purchased by Queen Victoria. "In front of the Madonna, and crowned with laurels, walks Cimabue himself, with his pupil Giotto; behind it, Arnolfo di Lapo, Gaddo Gaddi, Andrea Tafi, Nicola Pisano, Buffalmacco and Simone Memmi; in the corner, Dante." (See Ernest Rhys, *Frederic Lord Leighton*, 1898, p. 83.) An unfinished oil study for this picture was sold at Christie's in March, 1912, for 48 guineas to Cross and Phillips of Liverpool.]

Dante Gabriel Rossetti *

1855-1856. Dante sees Beatrice at a Marriage-Feast. (*V. N.* § 14, ll. 15-57.)

[*Water colour*. (M. 52: T. 22.) Replica of the drawing of 1851. Executed for Ruskin (see under 1851).]

1856. Dante's Dream. (*V. N.* § 23, ll. 33-68.)

[*Water colour*. (M. 54*: T. 23.) The first version of the subject which afterwards served for Rossetti's largest picture, that now in the Walker Art Gallery at Liverpool (see under 1871, 1880).]

* See also under 1849 (and note), and the references there given.

William Gale

1856. Paolo and Francesca.

Hope to solace them
Is none.

Cary's *Dante* (*Inf.* v, 44)

[*Oil*. Exhibited at British Institution (No. 406) in 1856; priced 50 guineas.]

Alexander Munro *

1856. Dante.

[*Marble bust*. Exhibited at Royal Academy (No. 1304) in 1856.]

1857. Beatrice.

[*Marble bust*. Exhibited at Royal Academy (No. 1306) in 1857.]

* See also under 1852.

Henry Weigall, Junr.

1857. "Nessun maggior dolore che ricordarsi del tempo felice nella miseria." — Dante (*Inf.* v, 121-123)
[*Oil.* Exhibited at British Institution (No. 443) in 1857.]
1858. Beatrice di Dante.
[*Oil.* Exhibited at British Institution (No. 189) in 1858.]

Alfred W. Elmore

(1815-1881)

1858. An incident in the life of Dante. (Dante returned from Hell.)
Boccaccio relates of Dante, that passing one day a doorway, at which some women were assembled, one of them remarked, "That is the man who descends to the infernal regions, and comes away when he likes, and then writes what he has seen."
[*Oil.* Exhibited at Royal Academy (No. 8) in 1858.]

Dante Gabriel Rossetti *

1858. Dante and his Circle.
[*Pen-and-ink.* (T. 24.) (Figured by Marillier on p. 220.) Humorous sketch representing men holding up hoops through which Dante and the other poets take flying leaps.]
1859. Giotto painting Dante's Portrait.
[*Water colour.* (M. 84: T. 25.) Unfinished replica of the picture of 1852 (see under that year).]
1859. Salutatio Beatricis in Terra. (*V. N.* § 3, ll. 5-15.)
[*Pencil.* (T. 26.) Study for panel in oil of same subject painted later in the year (see below).]
1859. Dantis Amor. (*V. N.* § 43, ll. 15-17; *Par.* xxxiii, 145.)
[*Pen-and-ink.* (M. 90*: T. 27.) Study for oil painting of same subject (see below).]
1859. Dantis Amor. (*V. N.* § 43, ll. 15-17; *Par.* xxxiii, 145.)
[*Oil.* (M. 91: T. 28.) Same design as preceding.]

* See also under 1849, and the references there given.

1859. Salutatio Beatricis in Terra — in Eden. (*V. N.* § 3, ll. 5-15; *Purg.* xxx, 70-73.)
 [Oil. (M. 89*: T. 29.) (See under 1849-1850, and the references there given.)]
1859. Beata Beatrix. (*V. N.* § 43, ll. 15-17.)
 [Crayon. (T. 30.) Study for oil painting of same subject (see under c. 1860, c. 1861, 1863, 1869, 1870, 1871, 1872, 1877, 1880).]

Henry Holiday *

(1839-)

1859. Meeting of Dante and Beatrice as Children in the Garden of Folco Portinari's House.
 [Oil. Exhibited at Royal Academy (No. 649) in 1861.]
 * See also under 1875, 1883.

John Wesley Thomas *

1859. Portrait of Dante.
 [Drawing. Engraved (anonymously) in line in medallion on title-page of Vol. I of J. W. Thomas' translation of the *Divina Commedia* (London: Bohn, 1859-1866. 3 vols.).]
1859. The Ancient System of the Universe, together with the three Divisions of the Invisible World, as adapted thereto by Dante.
 [Coloured drawing. Lithographed by W. Monkhouse as frontispiece to Vol. I of J. W. Thomas' translation of the *Divina Commedia* (London, 1859-1866).]
 * See also under 1862, 1866.

W. Monkhouse

1859. The Ancient System of the Universe, together with the three Divisions of the Invisible World, as adapted thereto by Dante, after J. W. Thomas.
 [Lithograph of preceding.]

Vincent Brooks *

1859. Dante. Facsimile of a Portrait by Giotto discovered in 1841¹ in the Bargello at Florence, from a tracing by Seymour Kirkup, Esq., made previously to the restoration of the fresco, and now in the possession of the Rt. Honble. Lord Vernon.

[*Chromolithograph*. Published by the Arundel Society, 24 Old Bond Street. In a letter to H. C. Barlow, dated April 29, 1860, Kirkup writes:

The Arundel print is a fine thing. It has the expression of the original of Giotto, really beautiful. Raphael would have valued it. I traced it and drew it from the original in its pure state, and the absence of the eye is one pledge of its authenticity, and I would not endanger it by drawing an eye of my own; anybody may do it on the print and may try it by sticking an eye on if they like. For my part I prefer the relique such as it is, in its genuine state, and no interpolations. See what their meddling has done, and compare that print with the fresco as it now stands, or with the many prints and copies which have been made since the restoration. Lord Vernon said he almost cried when he compared it with the fresco, and I don't wonder. That print is the only likeness left which is certain. The mask may be, but it is not cited in its time.

(See H. C. Barlow, *On the Vernon Dante*, 1870, p. 37.) The drawing from which this facsimile was executed, was made by Kirkup for Lord Vernon from the tracing and water-colour sketch taken in or about 1841 (see under *c.* 1841). A photograph of the original drawing forms the frontispiece to the Album volume of the *Vernon Dante* (1865). For a list of other reproductions, see Koch, *Catalogue of the Cornell Dante Collection*, Vol. II, pp. 577-578; for reproductions in England, see below, under 1865, 1884, 1886, 1889.]

* See also under 1871, 1886, 1889, 1900.

E. Ortner

1860. Head of Dante.

[*Medallion*. Exhibited at Royal Academy (No. 898) in 1860.]

¹ *Sic*, for 1840.

George Dunlop Leslie

(1835—)

1860. Matilda. — Dante, *Purg.* Canto xxviii.
 [Oil. Exhibited at Royal Academy (No. 578) in 1860. Reproduced
 (as "Dante's Leah") in *Magazine of Art*, 1883, Vol. VI, p. 66.]

Henry Stormonth Leifchild *

1860. Paolo and Francesca.
 Love led us to one death.
Cayley's *Dante* (*Inf.* v, 106)
 [Marble group. Exhibited at Royal Academy (No. 952) in 1860.]
 * See also under 1854.

C. E. Wagstaff

- c. 1860. Portrait of Dante, after Raphael Morghen's engraving from the
 drawing by Stefano Tofanelli.
 [Line-and-stipple engraving. Illustration to article "Dante" in
Imperial Dictionary of Universal Biography (London, Glasgow,
 and Edinburgh: W. Mackenzie, n.d.).]

Dante Gabriel Rossetti *

- c. 1860. Beata Beatrix. (*V. N.* § 43, ll. 15-17.)
 [Pencil. (T. 31.) Study for oil painting of same subject (see under
 1859, and the references there given).]
 * See also under 1849, and the references there given.

William Frederick D'Almaine

1861. Beatrice.
 [Oil. Exhibited at British Institution (No. 602) in 1861.]

Frederic Leighton *

1861. Paolo e Francesca.
 Ma solo un punto fu quel che ci vinse.
 Quando legemmo¹ il disiato riso
 Esser baciato da cotanto amante,
 Questi, che mai da me non fia diviso,
 * See also under c. 1850, 1853, 1855, 1864, 1876.

¹ Sic.

La bocca mi baciò tutto tremante :
Galeotto fu 'l libro e chi lo scrisse :
Quel giorno più non vi legemmo¹ avante.

(*Inf.* v, 132–138)

[*Oil.* Exhibited at Royal Academy (No. 276) in 1861.]

A. Baccani

1861. Dante at Florence.

[*Oil.* Exhibited at Royal Academy (No. 502) in 1861.]

Dante Gabriel Rossetti *

c. 1861. Four Studies for "Beata Beatrix." (*V. N.* § 43, ll. 15–17.)

[*Pencil* (3) and *Black chalk* (1). (T. 32.) In Birmingham Art Gallery.
(See *Birmingham Catalogue*, Nos. 306, i, ii; 307, i, ii.) (See under 1859, and the references there given.)]

1861. Paolo and Francesca. (*Inf.* v, 127–136.)

[*Water colour.* (M. 103*: T. 33.) Repetition of the subject in left compartment (Paolo and Francesca embracing) of the triptych of "Paolo and Francesca" (see under 1854, 1855, 1862).]

1862. Paolo and Francesca. (*Inf.* v, 74–75, 112–114, 127–136.)

[*Water colour.* (M. 136*: T. 34.) Replica of the triptych of 1855 (see under that date). According to Marillier (*Rossetti*, p. 244) another replica of this triptych is in the possession of Mrs. J. L. Gardner, of Boston, Mass., U.S.A.]

* See also under 1849, and the references there given.

Sir William Fettes Douglas

(1822–1891)

1862. Dante arranging his Friends in Inferno.

[*Oil.* Exhibited at Royal Scottish Academy (No. 318) in 1862.]

John Wesley Thomas *

1862. Portrait of Dante.

[*Drawing.* Engraved in line in medallion on title-page of Vol. II of J. W. Thomas' translation of the *Divina Commedia* (London: Bohn, 1859–1866. 3 vols.).]

* See also under 1859, 1866.

¹ *Sic.*

Anonymous

1862. Portrait of Dante after the fresco of Giotto.

[*Line engraving*. Frontispiece to Theodore Martin's translation of the *Vita Nuova* (London: Parker, Son, and Bourn, 1862).

The portrait of Dante by Giotto, which faces the title-page, has been carefully copied from a private plate after a drawing by Mr. Kirkup, taken at the time when the fresco of the Bargello was discovered. The eye was found to have been injured. This was soon after restored, but unsuccessfully. A faithful transcript of Giotto's genuine work will, it has been thought, be more valued, and more appropriate to a volume like the present, than one into which a restoration, however dexterous, has been interpolated (p. lviii).

This portrait was reproduced in subsequent editions (1864, 1893).]

Edward John Poynter

(1836-1919)

1862. Heaven's Messenger.

An angel is sent from heaven across the Styx, to open the gates of the infernal city to Dante and Virgil, who are prevented by demons from entering. The lost souls condemned to eternal misery in the Stygian Lake flee terrified at the splendour of the unaccustomed vision. (*Inf.* ix, 85 ff.)

[*Oil*. Exhibited at Royal Academy (No. 138) in 1862.]

John Hancock *

1862. Beatrice.

Guardami ben, ben son, ben son Beatrice.

Dante, *Purgatorio* (xxx, 73)

[*Marble bust*. Exhibited at Royal Academy (No. 1054) in 1862.]

* See also under 1850, 1854.

Baron Henry De Triqueti

1862. Dante and Virgil.

[*Bronze group*. Exhibited at Royal Academy (No. 1077) in 1862.]

William Brodie *

1863. Dante.

[*Marble bust*. Exhibited at Royal Scottish Academy (No. 403) in 1863.]

* See also under 1849, 1850, 1916.

Dante Gabriel Rossetti *

1863. Beata Beatrix. (*V. N.* § 43, ll. 15–17.)
 [*Oil.* (M. 138*: T. 35.) Painted for Lord Mount Temple. Now in the Tate Gallery. (See under 1859, and the references there given.)]
1864. Il Saluto di Beatrice: Meeting of Dante and Beatrice in Florence and in Paradise. (*V. N.* § 3, ll. 5–15; *Purg.* xxx, 70–73.)
 [*Water colour.* (M. 157: T. 36.) Replica of the oil painting of 1859 of the same subject (see under that year, and the references there given).]
1864. Dante meeting Beatrice in Paradise. (*Purg.* xxx, 70–73.)
 [*Water colour.* (M. 158: T. 37.) Replica of the drawing of 1852 (see under that year, and the references there given).]
1864. Dante.
 [*Water colour.* (T. 38.) No. 191 in W. M. Rossetti's list in his *Rossetti* (pp. 44, 57).]
1864. The Boat of Love. (*Son.* xxxii.)
 [*Pencil.* (T. 39.) In Birmingham Art Gallery. (See *Birmingham Catalogue*, No. 242.) (See below, and under c. 1855, c. 1874.)]
- c. 1864. Study for figure of Lady in "The Boat of Love." (*Son.* xxxii.)
 [*Pencil.* (T. 40.) In Birmingham Art Gallery. (See *Birmingham Catalogue*, No. 236.) (See above, and the references there given.)]
- c. 1864. Four Studies for Beatrice and Love in "The Boat of Love." (*Son.* xxxii.)
 [*Pencil.* (T. 41.) In Birmingham Art Gallery. (See *Birmingham Catalogue*, No. 243.) (See above.)]
- * See also under 1849, and the references there given.

Frederic Leighton *

1864. Dante in Exile.
 [*Oil.* Exhibited at Royal Academy (No. 194) in 1864.
 This picture, one of the most remarkable pictures of our modern English school in which Dante appears, is a large work, with
 * See also under c. 1850, 1853, 1855, 1861, 1876.

figures something less than life size. It illustrates the verses in the *Paradiso* :

Thou shalt prove
How salt the savour is of others' bread ;
How hard the passage, to descend and climb
By others' stairs. But that shall gall thee most
Will be the worthless and vile company
With whom thou must be thrown into the straits.
For all ungrateful, impious all and mad
Shall turn against thee !¹

Dante, in fulfilment of this prophecy, is seen descending the palace stairs of the Can Grande, at Verona, during his exile. He is dressed in sober gray and drab clothes, and contrasts strongly in his ascetic and suffering aspect with the gay workers about him. The people are preparing for a festival, and splendidly and fantastically robed, some bringing wreaths of flowers. Bowing with mock reverence, a jester gibes at Dante. An indolent sentinel is seated at the porch, and looks on unconcernedly, his spear lying across his breast. A young man, probably acquainted with the writings of Dante, sympathises with him. In the centre and just before the feet of Dante, is a beautiful child, brilliantly dressed and crowned with flowers, and dragging along the floor a garland of bay leaves and flowers, while looking earnestly and innocently in the poet's face. Next come a pair of lovers, the lady looking at Dante with attention, the man heedless. The last wears a vest embroidered with eyes like those in a peacock's tail. A priest and a noble descend the stairs behind, jeering at Dante. (Quoted from *Athenaeum*, Feb. 20, 1864, p. 270, by Ernest Rhys, in *Frederic Lord Leighton*, 1898, pp. 17-18.)

Dr. Henry Clark Barlow wrote to protest against the historical inaccuracy of Leighton's representation of Dante in this picture. He says :

This picture is intended to convey to the spectator the manner in which the poet was regarded by the Italians with whom he lived, and more especially by those of his friend's household, the associates and retainers of Can Grande, by whom he was greatly esteemed, and who was only too proud of the honour done him by Dante taking up his residence under his roof. But what have we here? Dante an object of contempt and scorn; the public butt of the Prince's jester, an object of ridicule to priests and nobles. Dante was never this, and could not be so at Verona. . . . At no period of the poet's exile was he regarded in the manner here represented. So far from being the ridicule of parties, he was coveted by opposite sides (*Inf.* xv, 70-72). The passage in the

¹ *Par.* xvii, 58-65 (Cary).

Paradiso which has served as the foundation, it would seem, of the composition as regards Dante, has no special reference whatever to anything that ever took place at Verona; nor has it the most remote relation to Can Grande. It refers to matters long anterior to the lordship of the latter, and when he was a child. (*Athenæum*, March 19, 1864, p. 410.)]

Edward William John Hopley

(1816-1869)

1865. The Liberation of Rachel.

(Latin quotation from Dante.)

[*Oil*. Exhibited at British Institution (No. 271) in 1865. The subject of this picture is doubtful, the writer not having been able to procure a transcript of the motto.]

Anonymous

1865. Portrait of Dante.

[*Line engraving*. Frontispiece to James Ford's translation of the *Inferno* (London: Smith, Elder, & Co., 1865). Below is printed Boccaccio's sonnet "in lode di Dante." "The portrait of Dante, with the sonnet of Boccaccio, facing the title-page, is an exact *fac-simile* of the engraving prefixed to the rare and beautiful Giolito edition of the *Commedia* (Venice, 1555)" (p. xvi). This engraving was reproduced, without the sonnet, as frontispiece to Ford's translation of the *Divina Commedia* (London: Smith, Elder, & Co., 1870).]

John Wesley Thomas *

1866. Dante and Beatrice, after painting by Ary Scheffer.

[*Lithograph*. Frontispiece to Vol. III of J. W. Thomas' translation of the *Divina Commedia* (London: Bohn, 1859-1866. 3 vols.).]

* See also under 1859, 1862.

Anonymous

1866. Portrait of Dante after the fresco of Giotto.

[*Line engraving*. On title-page of Vol. III of J. W. Thomas' translation of the *Divina Commedia* (London: Bohn, 1859-1866. 3 vols.). (See under 1859, 1862.)]

Dante Gabriel Rossetti *

- c. 1866. Dantis Amor. (*V. N.* § 39, ll. 1-2; *Par.* xxxiii, 145.)
 [*Pen-and-ink.* (M. 185*: T. 42.) (See under 1859.) Another pen-and-ink sketch (or possibly the same) of this design is in the Birmingham Art Gallery. (See *Birmingham Catalogue*, No. 277.)]
- c. 1866. Dantis Amor. (*V. N.* § 39, ll. 1-2; *Par.* xxxiii, 145.)
 [*Oil.* (M. 185: T. 43.) Same design as preceding.]
- c. 1866. Beatrice.
 [*Water colour.* (T. 44.) No. 228 in W. M. Rossetti's list in his *Rossetti* (pp. 57, 282).]
- 1866-1867. "Ricorditi di me che son La Pia." (*Purg.* v, 133-136.)
 [*Crayon.* (T. 45.) Study for the oil painting of "La Pia" of 1881. No. 155 in William Sharp's list in his *Dante Gabriel Rossetti: A Record and a Study*¹ (London, 1882), p. 271. (See under 1881, and the references there given.)]
- * See also under 1849, and the references there given.

Albert Bruce Joy

1867. Beatrice.
 [*Marble bust.* Exhibited at Royal Academy (No. 1156) in 1867.]

Frank William Warwick Topham

(1838-)

1868. La Vita Nuova.
 [*Oil.* Exhibited at Royal Academy (No. 310) in 1868.]

Dante Gabriel Rossetti *

- c. 1868. La Pia. (*Purg.* v, 133-136.)
 [*Crayon.* (T. 46.) (See *Burlington Catalogue*, No. 67.) (See below, and under 1866-1867, 1881.)]

* See also under 1849, and the references there given.

¹ Hereafter quoted as Sharp's *Rossetti*.

- c. 1868. "Ricorditi di me che son La Pia." (*Purg.* v, 133-136.)
[*Black chalk.* Two designs. (M. 208: T. 47.) (See above.)]
- c. 1868. "Ricorditi di me che son La Pia." (*Purg.* v, 133-136.)
[*Crayon.* (T. 48.) Study of head of La Pia. (See above.)]
- c. 1868. Study of hand of Dante holding that of Love, for "Dante's Dream." (*V. N.* § 23, ll. 33-68.)
[*Pencil.* (T. 49.) In Birmingham Art Gallery. (See *Birmingham Catalogue*, No. 347.) (See under 1856, and the references there given.)]
- c. 1868. Study for Lady in "Dante's Dream."
[*Crayon.* (T. 50.) No. 176 in Sharp's list in his *Rossetti*. (See above, and under 1856, and the references there given.)]
- c. 1868. Study for Lady in "Dante's Dream."
[*Crayon.* (T. 51.) Study for same figure as above. No. 177 in Sharp's list in his *Rossetti*. (See above.)]
- c. 1868. Study for head of Lady in "Dante's Dream."
[*Crayon.* (T. 52.) No. 189 in Sharp's list in his *Rossetti*. (See above.)]
1869. La Donna della Finestra. (*V. N.* § 36, ll. 1-13.)
[*Crayon.* (M. 216: T. 53.) A different design from that of the oil painting of 1879 (see under that date).]
1869. Beata Beatrix. (*V. N.* § 39, ll. 1-2; § 43, ll. 15-17.)
[*Crayon.* (M. 217: T. 54.) Replica of the oil painting of 1863 (see under that year, and the references there given).]
1869. Study of female head, for Lady in "Dante's Dream." (*V. N.* § 23, ll. 33-68.)
[*Crayon.* (T. 55.) No. 197 in Sharp's list in his *Rossetti*. (See under 1856, and the references there given.)]

John Lawlor

1869. Dante in Exile.
[*Oil.* Exhibited at Royal Academy (No. 1247) in 1869.]

John Hutchison *

(1833-1910)

1869. Dante.

[*Marble statue*. Exhibited at Royal Academy (No. 1290) in 1869; and at Royal Scottish Academy (No. 1001) (lent by James Cowan, Esq.) in the same year. It was exhibited again at Royal Scottish Academy in 1880 (No. 353) and 1887 (No. 322).]

* See also under 1887, 1890, 1891.

Sarah Freeman Clarke

1869-1875. Nineteen drawings of Places of the Exile of Dante.

1. La Pigna at Rome. (*Inf.* xxxi, 58-59.) (1875.)
2. Monte Cassino. (*Par.* xxii, 37.) (1875.)
3. San Gemignano. (Undated.)
4. Gargonza — Tower. (1874.)
5. Gargonza — Tower Chamber. (1875.)
6. Perugia — Porta Augusta. (*Par.* xi, 46.) (1875.)
7. Bologna — Torre di Garisenda. (*Inf.* xxxi, 136.) (1875.)
8. Dante's Villa at Gargagnano, near Verona.
9. Slavino di Marco. (*Inf.* xii, 4-5.) (Undated.)
10. Castle of Lizzana. (1874.)
11. Gubbio. (Undated.)
12. Castle of Calmollaro, near Gubbio. (1875.)
13. Urbino. View of Apennines. (1875.)
14. Castle of Fosdinovo. (1875.)
15. Padua. Arena Chapel. (Undated.)
16. Cornice Road: "Tra Lerici e Turbia." (*Purg.* iii, 49.) (1875.)
17. Fortress at Forlì. (Undated.)
18. Castle of Porciano in Casentino. (*Purg.* xiv, 43.) (1874.)
19. Talamone. (*Purg.* xiii, 152.) (1874.)

[*Pen-and-ink*. Executed for Leonora Caroline, Lady Ashburton, wife (1864) of Alexander Hugh Baring, 4th Baron Ashburton; bound in volume (formerly in possession of Dr. Paget Toynbee, now in Bodleian Library at Oxford), where the artist (who signs "Sarah Clarke" or "S. C.") is described as "Sarah A. Clarke." Her name is given as Sarah Freeman Clarke in the

Century Magazine for March and April, 1884, in which eight of the above drawings (Nos. 1, 3, 5, 6, 7, 9, 12, 19), "redrawn" by H. Fenn, and much altered in the process, are reproduced in illustration of "Notes on the Exile of Dante," by the artist.]

Dante Gabriel Rossetti *

1870. Study for the dead Beatrice in "Dante's Dream." (*V. N.* § 23, ll. 33-68.)
[*Crayon.* (M. 239, i*: T. 56.) No. 214 in Sharp's list in his *Rossetti*. (See under 1856, and the references there given.)]
1870. Study of head of Dante in "Dante's Dream."
[*Crayon.* (M. 239, ii: T. 57.) No. 200 in Sharp's list in his *Rossetti*. (See above.)]
1870. Study of female head, for one of the pall-bearing Ladies in "Dante's Dream."
[*Crayon.* (M. 239, viii: T. 58.) No. 207 in Sharp's list in his *Rossetti*. (See *Burlington Catalogue*, No. 60.) (See above.)]
1870. Study of female head, for one of the pall-bearing Ladies in "Dante's Dream."
[*Crayon.* (M. 239, viii: T. 59.) No. 208 in Sharp's list in his *Rossetti*. (See *Burlington Catalogue*, No. 66.) (See above.)]
1870. La Donna della Finestra. (*V. N.* § 36, ll. 1-13.)
[*Crayon.* (M. 232*: T. 60.) Study for the oil painting of 1879 (see under that date, and the references there given).]
1870. La Donna della Finestra. "Color d' Amore e di Pietà sembiante." (*V. N.* § 36, ll. 1-13; *Son.* xx, 1.)
[*Crayon.* (M. 233: T. 61.) (See above.)]
1870. Beata Beatrix. (*V. N.* § 43, ll. 15-17.)
[*Crayon.* (M. 235: T. 62.) Replica of the oil painting of 1863 (see under that date, and the references there given).]
1871. Beata Beatrix. (*V. N.* § 43, ll. 15-17.)
[*Water colour.* (M. 242: T. 63.) Small replica of the oil painting of 1863. (See above.)]

* See also under 1849, and the references there given.

1871. Dante's Dream. (*V. N.* § 23, ll. 33-68.)
 [*Oil.* (M. 247*: T. 64.) In Walker Art Gallery at Liverpool. (See under 1856, and the references there given.)]

Jean Baptiste Carpeaux

1871. Ugolino and Family in Prison.
 [*Sculptured group.* Exhibited at Royal Academy (No. 1232) in 1871.]

Maria Francesca Rossetti

(1827-1876)

1871. Four diagrams, in illustration of the *Divina Commedia*.
 1. The Universe.
 2. The Hell.
 3. The Purgatory.
 4. The Rose of the Blessed.
 [*Drawings.* Lithographed by Vincent Brooks, Day, and Son as illustrations to M. F. Rossetti's *Shadow of Dante* (London: Rivingtons, 1871). Three of the diagrams are after designs by Pietro Fraticelli.]

Vincent Brooks *

1871. Four diagrams in illustration of the *Divina Commedia*, after M. F. Rossetti.
 [*Lithographs* of preceding.]

* See also under 1859, 1886, 1889, 1900.

H. T. Dunn

1871. Dante's Portrait by Giotto, and his Death-Mask.
 Il corpo dentro al quale io facea ombra.
 (*Purg.* iii, 26)
 [*Drawing.* Medallion containing three profiles of Dante, engraved, by J. Cooper, as frontispiece to M. F. Rossetti's *Shadow of Dante* (London: Rivingtons, 1871).]

J. Cooper

1871. Dante's Portrait by Giotto, and his Death-Mask, after drawing by H. T. Dunn.
 [*Line engraving* of preceding.]

Dante Gabriel Rossetti *

1872. Meeting of Dante and Beatrice in Paradise. (*Purg.* xxx, 70-73.)
 [*Pencil.* (T. 65.) Study for the following. Figured in *Art Journal*, 1899, p. 355. (See under 1849-1850, and the references there given.)]
1872. Meeting of Dante and Beatrice in Paradise. (*Purg.* xxx, 70-73.)
 [*Oil.* (T. 66.) (See *Burlington Catalogue*, No. 83.) (See above.)]
1872. Beata Beatrix. (*V. N.* § 43, ll. 15-17.)
 [*Crayon.* (T. 67.) No. 218 in Sharp's list in his *Rossetti*. (See below.)]
1872. Beata Beatrix. (*V. N.* § 43, ll. 15-17.)
 [*Oil.* (M. 248: T. 68.) Replica of the oil painting of 1863, with predella of "Meeting of Dante and Beatrice in Paradise" added. (See under 1863, and the references there given.) (See *Burlington Catalogue*, No. 83.)]
1872. Head of Beatrice.
 [*Oil.* (M. 250: T. 69.)]
1872. Study for the "Salutation of Beatrice." (*V. N.* § 26; *Son.* xv.)
 [*Water colour.* (M. 256*: T. 70.) (See under 1876-1877, and the references there given.)]
1873. Study for one of the pall-bearing Ladies in "Dante's Dream."
 (*V. N.* § 23, ll. 33-68.)
 [*Crayon.* (M. 239, vii: T. 71.) (See *Burlington Catalogue*, No. 149.) (See below, and under 1856, and the references there given.)]
1874. Study of full-length figure of Dante for "Dante's Dream."
 [*Black chalk.* (M. 239, iii: T. 72.) No. 239 in Sharp's list in his *Rossetti*. (See above.)]
1874. Study for one of the pall-bearing Ladies in "Dante's Dream."
 [*Crayon.* (M. 239, vi: T. 73.) (See *Burlington Catalogue*, No. 148.) (See above.)]
1874. Studies for figure of Dante in "Dante's Dream."
 [*Crayon.* (T. 74.) (See above.)]

* See also under 1849, and the references there given.

- c. 1874. The Boat of Love. (*Son.* xxxii.)
 [*Grisaille.* (M. 264*: T. 75.) In Birmingham Art Gallery. (See under c. 1855, and the references there given.)]

J. J. Jacott

1874. "L'Envie," from Dante, after A. Yvon.
 "La Paresse," from Dante, after A. Yvon.
 [*Lithographs.* Exhibited at Royal Academy (Nos. 1058, 1066) in 1874.]

Henry Holiday *

1875. Dante Alighieri: studied from a cast said to have been taken from the face of the poet after death.
 [*Water colour.* Exhibited at Royal Academy (No. 639) in 1875. Reproduced in colour by Hanfstängel.]

* See also under 1859, 1883.

Dante Gabriel Rossetti *

- c. 1875. Love and Beatrice. Study for "Dante's Dream." (*V. N.* § 23, ll. 33-68.)
 [*Crayon.* (M. 239, v: T. 76.) (See *Burlington Catalogue*, No. 146.) (See under 1856, and the references there given.)]
- c. 1875. Love leading Dante. Study for "Dante's Dream."
 [*Crayon.* (M. 239, iv: T. 77.) (See above.)]
- c. 1875. La Donna della Finestra. (*V. N.* § 36, ll. 1-13.)
 [*Crayon.* (T. 78.) Study for the oil painting of 1879. (See under 1870, and under 1879, and the references there given.)]
- c. 1875. Madonna Pietra. (*Sest.* i-iv.)
 [*Crayon.* (M. 271: T. 79.) Marillier states that Rossetti made more than one study of this subject.]
1875. Dante awakening from his Dream. (*V. N.* § 23, ll. 69-125.)
 [*Crayon.* (T. 80.) No. 262 in Sharp's list in his *Rossetti*. (See under 1880, and under 1856, and the references there given.)]

* See also under 1849, and the references there given.

Frederic Leighton *

1876. Paolo.

[*Oil*. Exhibited at Royal Academy (No. 970) in 1876.]* See also under *c.* 1850, 1853, 1855, 1861, 1864.**B. Civiletti**

1876. The Young Dante.

Amor, che nella mente mi ragiona
 Della mia donna disiosamente,
 Muove cose di lei meco sovente
 Che lo 'ntelletto sovr' esse disvia.

Le Rime (*Canz.* vii, 1-4: *Conv.* iii)[*Marble statue*. Exhibited at Royal Academy (No. 1394) in 1876.]**Henry Hugh Armstead**

(1828-1905)

1876. Statue of Dante in the group of Poets on the South Podium of the Albert Memorial in Hyde Park.

[*Marble*. The central figure is Homer seated; Dante and Shakespeare are seated on his right and left; behind Dante stands Virgil. Dante is seated at the feet of Virgil, and is gazing up into the face of Homer. The figures are about 6 ft. in height. The date (1876) assigned to the composition is the year of the actual completion of the Memorial, which was commenced in 1864. Dante is commemorated also in the tympanum on the south front, in which is the figure of Poetry (in mosaic) holding a scroll in her left hand, on which are inscribed the names of Homer, Virgil, Dante, Shakespeare, and Molière. (See *The Albert Memorial, Hyde Park*, by James Dafforne, 1878, pp. 41, 67-68.)]

Philip Henry Delamotte

1876. Doorway of Dante's House.

Portrait of Dante from the fresco by Giotto in the Bargello at Florence.

[*Drawings*. Engraved by J. H. Kirchner, to illustrate Mrs. Oliphant's *Makers of Florence* (London: Macmillan, 1876).]

J. H. Kirchner

1876. Doorway of Dante's House, and Portrait of Dante, after Delamotte.

[*Engravings* of preceding.]

Dante Gabriel Rossetti *

- 1876-1877. Dante awakening from his Dream. (*V. N.* § 23, ll. 69-125.)

[*Crayon.* (T. 81.) No. 275 in Sharp's list in his *Rossetti*. (See under 1875, and the references there given.)]

- 1876-1877. Dante telling his Dream. (*V. N.* § 23, ll. 69 ff.)

[*Black chalk.* In British Museum (Gillum bequest).]

- 1876-1877. Study of head for the "Salutation of Beatrice." (*V. N.* § 26; *Son.* xv.)

[*Crayon.* (T. 82.) No. 280 in Sharp's list in his *Rossetti*. Study for the oil painting of 1880-1881 (see under that date, and the references there given).]

1877. Beata Beatrix. (*V. N.* § 43, ll. 15-17.)

[*Oil.* (M. 284: T. 83.) In Birmingham Art Gallery. Unfinished replica of the oil painting of 1863 (see under that date, and also under 1859), subsequently worked upon by Ford Madox Brown (see under 1882).]

* See also under 1849, and the references there given.

John Macallan Swan

(1847-1910)

1878. Dante and the Leopard.

I journey'd on over that lonely steep,
The hinder foot still firmer. Scarce the ascent
Began, when lo! a leopard, nimble, light,
And cover'd with a speckled skin, appear'd;
Nor when it saw me, vanish'd, rather strove
To check my onward going.

Dante, *Inferno*, Canto i (29-35 (Cary))

[*Oil.* Exhibited at Royal Academy (No. 94) in 1878; and at Winter Exhibition of R. A. (No. 25) in 1911.]

Robert James Gordon

1878. Beatrice.

[*Oil.* Exhibited at Royal Academy (No. 132) in 1878.]

Dante Gabriel Rossetti *

c. 1878. Study of head of Beatrice for the "Salutation of Beatrice."
(*V. N.* § 26; *Son.* xv.)

[*Crayon.* (T. 84.) No. 292 in Sharp's list in his *Rossetti*. Study for the oil painting of 1880–1881 (see under that date, and the references there given).]

1879. La Donna della Finestra. (*V. N.* § 36, ll. 1–13.)

[*Pen-and-ink.* (T. 85.) No. 297 in Sharp's list in his *Rossetti*. Study for the oil painting executed in this same year (see below, and the references there given).]

1879. La Donna della Finestra. (*V. N.* § 36, ll. 1–13; *Son.* xix.)

[*Oil.* (M. 289*: T. 86.) (See above, and also under 1869, 1870, c. 1875, 1880, 1881.)]

1879. Beatrice.

[*Oil.* (T. 87.) No. 303 in Sharp's list in his *Rossetti*.]

* See also under 1849, and the references there given.

George Frederick Watts *

1879. Paolo and Francesca.

[*Oil.* Exhibited at Grosvenor Gallery Summer Exhibition (No. 73) in 1879. Now in the Watts Gallery at Compton, Surrey. Reproduced in colour as frontispiece to Locella's *Dantes Francesca da Rimini* (Eszlingen, 1913).]

* See also under 1845–1847, 1881.

R. Buckner

1879. Francesca.

[*Oil.* Exhibited at Grosvenor Gallery Summer Exhibition (No. 198) in 1879.]

James Sherwood Westmacott

1879. Francesca da Rimini.

Mentre che l' uno spirito questo disse,
L' altro piangeva sì . . .

Dante's *Inferno* (v, 139-140)

[*Basso-relievo, plaster bronzed.* Exhibited at Royal Academy
(No. 1468) in 1879.]

Horace Montford

1879. Beatrice.

[*Marble bust.* Exhibited at Royal Academy (No. 1560) in 1879.]

Louis Fagan

(1845-1903)

1880. Head of Dante, after Giotto.

[*Pen-and-ink.* Engraved as illustration to the artist's *Life of Panizzi* (London, 1880, Vol. I, p. 295).]

Dante Gabriel Rossetti *

1880. Dante's Dream (*V. N.* § 23, ll. 33-68); with double predella, representing Dante dreaming (*V. N.* § 23, ll. 1-68), and Dante awakening from his Dream (*V. N.* § 23, ll. 69-125).

[*Oil.* (M. 293: T. 88.) Reduced replica (with addition of double predella) of the large oil of 1871 (see under that date, and under 1856, and the references there given). (See *Burlington Catalogue*, No. 85.)]

1880. La Donna della Finestra. (*V. N.* § 36, ll. 1-13.)

[*Crayon.* (M. 294: T. 89.) Replica of the crayon of 1870 (see under that date, and under 1879, and the references there given).]

1880. Beata Beatrix. (*V. N.* § 43, ll. 15-17.)

[*Oil.* (M. 296: T. 90.) Large replica of the oil of 1863 (see under that date, and under 1879, and the references there given).]

c. 1880. Study for the "Salutation of Beatrice." (*V. N.* § 26; *Son.* xv.)
(Dante and Love at the Well.)

[*Crayon.* (T. 91.) (See below, and under 1880-1881.)]

* See also under 1849, and the references there given.

- c. 1880. Study for the "Salutation of Beatrice." (*V. N.* § 26; *Son.* xv.)
(Dante and Love at the Well.)
[*Pencil.* In British Museum (Gillum bequest). (See above, and below.)]
- 1880-1881. Salutation of Beatrice. (*V. N.* § 26; *Son.* xv.)
[*Oil.* (M. 299*: T. 92.) Unfinished. (See above, and under c. 1872, 1876-1877, c. 1878.)]
- 1880-1881. Salutation of Beatrice. (*V. N.* § 26; *Son.* xv.)
[*Oil.* (M. 300: T. 93.) Replica of preceding on smaller scale (see above).]
1881. La Donna della Finestra. (*V. N.* § 36, ll. 1-13.)
[*Oil.* (M. 301: T. 94.) In Birmingham Art Gallery. Unfinished replica of the oil of 1879 (see under that date, and the references there given). Figured in *Portfolio*, 1894, p. 77.]
1881. La Pia. (*Purg.* v, 133-136.)
[*Oil.* (M. 302*: T. 95.) (See below, and under 1866-1867, c. 1868.)]
- c. 1881. La Pia. (*Purg.* v, 133-136.)
[*Crayon.* (T. 96.) Same design as preceding (with a few variations in the accessories), and executed about the same time. In possession of Mr. Gerald Balfour.]

George Frederick Watts *

1881. Paolo and Francesca. (*Inf.* v, 76-87.)
[*Oil.* Exhibited at Grosvenor Gallery Winter Exhibition (No. 51) in 1881-1882. The passage from Dante is quoted.]
* See also under 1845-1847, 1879.

H. J. Stock

1881. Dante and Virgil crossing the Styx. (*Inf.* viii, 1-81.)
[*Oil.* Exhibited at Grosvenor Gallery Winter Exhibition (No. 85) in 1881-1882.]

Guido Bach

1881. Francesca.
[*Oil.* Exhibited at Grosvenor Gallery Winter Exhibition (No. 157) in 1881-1882.]

Ford Madox Brown

(1821-1893)

1882. The Spiritual Marriage of Dante and Beatrice.

[*Bas-relief*. On D. G. Rossetti's tomb at Birchington, Kent. (See W. M. Rossetti's *D. G. Rossetti, Family Letters, with Memoir*, Vol. I, p. 403.) Ford Madox Brown also worked upon the unfinished replica (1877) in oil (now in Birmingham Art Gallery) of D. G. Rossetti's "Beata Beatrix" of 1863.]

Henry Holiday *

1883. Dante and Beatrice.

And by reason of this . . . that most gentle lady, who was the destroyer of all vice, and queen of the virtues, passing by a certain way, denied me her sweet salutation, in which was all my blessedness. — (*V. N.* § 10, ll. 9-16)

[*Oil*. (Pigeons painted by J. T. Nettleship.) Exhibited at Grosvenor Gallery Summer Exhibition (No. 165) in 1883. Now in Walker Art Gallery, Liverpool. Reproduced in colour as picture postcard.]

* See also under 1859, 1875.

Harry Furniss

(1854-)

1883. Dante and Beatrice.

[*Drawing on wood*. Burlesque of preceding. Published in *Punch*, June 23, 1883, p. 297. "No. 165. 'Good morrow to your Nightcap!' or, The Gay old Dog baffled for Once.

Three such pretty girls, said the Old Boy to himself. I'd speak to 'em if I had n't come out in this confoundedly absurd nightcap. Quite a little 'Holiday.'" (One of the "girls" is saying, "Did you ever see such a guy?")]

Charles Oliver Murray

1884. Dante and Beatrice — after Holiday.

[*Etching*. Exhibited at Royal Academy (No. 1434) in 1884. (See under 1883.)]

Messrs. Dawson

1884. Portrait of Dante by Giotto in the Bargello at Florence, after drawing by Seymour Kirkup.
 [*Chromolithograph*. Frontispiece to James Romanes Sibbald's translation of the *Inferno* (Edinburgh: David Douglas, 1884). Modified reproduction of the Arundel Society's chromolithograph of 1859 (see translator's preface, p. viii). (See under 1859.)]

Mrs. Spartali Stillman

1884. Madonna Pietra degli Schrovigni. (*Sest.* i, 37-39.)
 How dark so e'er the hills throw out their shade
 Under the summer green, the beautiful lady
 Covers it like a stone is covered in grass.
 (Rossetti)
 [*Oil*. Exhibited at Grosvenor Gallery Summer Exhibition (No. 362) in 1884.]

Charles William Pittard

1885. Francesca.
 [*Oil*. Exhibited at Royal Academy (No. 42) in 1885.]

Walter Crane *

(1845-1915)

1885. Picture of Tableau representing the Art of Italy in a triptych — Venice, Florence, and Rome. In the Florentine group, Dante with Beatrice.
 [*Water colour*. Painted for Sir Henry Irving, and sold at Christie's after his death. Reproduced in *An Artist's Reminiscences*, by Walter Crane, 1907 (p. 148). (Information kindly supplied by the artist.)]

* See also under *c.* 1890, 1892, 1893.**W. Frank Calderon**

(1865-)

1886. Dante in the Valley of Terrors.
 To climb the ascent I scarcely had essayed,
 When lo! an agile panther barred my way.

A lion's form then burst upon my sight,

.
A she-wolf, too; who, ravenous and lean,
Seemed by innumerable wants possessed.

.
All hope I lost to win that mount desired.

(*Inf.* i, 31 ff. (Wright))

[*Oil.* Exhibited at Royal Academy (No. 364) in 1886.]

Mrs. Walter Anderson

1886. Beatrice.

[*Oil.* Exhibited at Royal Academy (No. 970) in 1886.]

Sir Coutts Lindsay

(1824-1913)

1886. Paolo and Francesca. (*Inf.* v, 127-136.)

[*Oil.* Exhibited at Grosvenor Gallery Summer Exhibition (No. 44) in 1886. The passage from Dante is quoted, with Byron's rendering.]

Vincent Brooks *

1886. Portrait of Dante by Giotto in the Bargello at Florence, after drawing by Seymour Kirkup.

[*Chromolithograph.* Frontispiece to Vol. I of E. H. Plumptre's translation of the *Commedia* and *Canzoniere* of Dante (London: Isbister, 1886-1887). Reduced from the Arundel Society's chromolithograph of 1859 (see under that year).]

1887. The Torrigiani bust of Dante, after drawing by H. W. Phillips.

[*Lithograph.* Frontispiece to Vol. II of Plumptre's translation of the *Commedia* and *Canzoniere* of Dante (see above). The original drawing was lithographed by R. J. Lane as frontispiece to Charles Lyell's translation of the Poems of the *Vita Nuova* and *Convito* of Dante (see under 1842).

* See also under 1859, 1871, 1889, 1900.

John Hutchison *

1887. Dante.

[*Bronze statue.* Exhibited at Royal Scottish Academy (No. 673) in 1887. Lent by T. D. Brodie, Esq.]

* See also under 1869, 1890, 1891.

Julia B. Folkard

1887. Dante's Beatrice.

[*Oil*. Exhibited at Royal Academy (No. 774) in 1887.]

C. E. Hallé

1887. Buondelmonte and the Donati. (*Par.* xvi, 140-147.)

[*Oil*. Exhibited at Grosvenor Gallery Summer Exhibition (No. 31) in 1887. Machiavelli's account of the episode (*Hist. of Florence*, Bk. II) is quoted, and the reference to Dante is given.]

Vincent Brooks *

1889. Portrait of Dante in the Bargello at Florence, after drawing by Seymour Kirkup.

[*Chromolithograph*. Frontispiece to Vol. I of *Readings on the Purgatorio of Dante*, by William Warren Vernon (London: Macmillan, 1889). "After a drawing now in the possession of Lord Vernon, by Baron Seymour Kirkup, made before the restoration of the fresco in 1841." This chromolithograph was reproduced in subsequent editions (1897, 1907).]

* See also under 1859, 1871, 1886, 1900.

Phœbe Anna Traquair *

- 1889-1890. Twenty-two illustrations of the *Divina Commedia*:

1. Frontispiece. "I, even I, am Beatrice."
2. On title-page. Dante meditating.
3. Inferno. First and Second Circles. The Descent into Hell. The Gate of the Inferno. Acheron, Limbo. The Nine Circles. (*Inf.* i-v.)
4. Inferno. Third, Fourth, Fifth, and Sixth Circles. The Gluttonous guarded by Cerberus. The Avaricious and Prodigal guarded by Plutus. The Wrathful and Melancholy in the Stygian Pool. The Heretics in the City of Dis. (*Inf.* vi-xi.)
5. Inferno. Seventh Circle in Three Sections. The Violent against Others. The Violent against Themselves. The Violent against God, Nature, and Art. (*Inf.* xii-xvii.)

* See also under 1899-1902.

6. Inferno. Eighth Circle. Descent on Geryon into Malebolge. The Ten Moats of the Fraudulent. (*Inf.* xviii-xxx.)
7. Inferno. Ninth Circle. Cocytus. The Well of the Giants. The Freezing Winds. (*Inf.* xxxi-xxxiv.)
8. Purgatorio. Ante-Purgatory. Virgil and Dante emerge at the foot of the Hill of Purgatory, meet Cato, and see the approach of the Angel-Pilot. (*Purg.* i-ii, 44.)
9. Purgatorio. Ante-Purgatory. Casella, Belacqua, and Sordello. (*Purg.* ii, 45-vi.)
10. Purgatorio. The Gate of Purgatory. The Valley of the Princes. The Gate of Purgatory and the Cornice of the Proud. (*Purg.* vii-xii, 80.)
11. Purgatorio. Second and Third Cornices. The Envious. The Angry. (*Purg.* xii, 81-xvii, 63.)
12. Purgatorio. Fourth and Fifth Cornices. The Gloomy and Indifferent. The Avaricious. (*Purg.* xvii, 64-xxi.)
13. Purgatorio. Sixth and Seventh Cornices. The Gluttonous. The Impure. (*Purg.* xxii-xxvii, 66.)
14. Purgatorio. The Earthly Paradise. Matilda and the Waters of Lethe. (*Purg.* xxvii, 67-xxviii.)
15. Purgatorio. The Waters of Lethe. The Vision of the Church Militant. Beatrice appears. (*Purg.* xxix-xxxi.)
16. Purgatorio. The Waters of Eunoë. Vision of the Church and Empire. (*Purg.* xxxii-xxxiii.)
17. Paradiso. First Heaven. Sphere of the Moon, containing those whose vows were broken. (*Par.* i-v, 92.)
18. Paradiso. Second and Third Heavens. Sphere of Mercury: the Active and Ambitious. Sphere of Venus: Lovers. (*Par.* v, 93-ix.)
19. Paradiso. Fourth and Fifth Heavens. Sphere of the Sun: the Wise. Wreath of Saints and Philosophers. Sphere of Mars: the Militant. Martyrs, Confessors, and Warriors. (*Par.* x-xviii, 47.)
20. Paradiso. Sixth and Seventh Heavens. Sphere of Jupiter: Just Rulers. The Heavenly Eagle. Sphere of Saturn: the Contemplative. The Holy Ladder. (*Par.* xviii, 48-xxii, 101.)

21. Paradiso. The Eighth Heaven. Sphere of the Fixed Stars. Triumph of Christ and His Church. (*Par.* xxii, 102-xxiii.)

22. Paradiso. The Empyrean. The Nine Dominions and Nine Heavens. (*Par.* xxiv-xxxiii.)

[*Outline drawings, in black and white.* Engraved in *Dante Illustrations and Notes* (Edinburgh: T. and A. Constable, 1890; privately printed).]

John Hutchison *

1890. Dante.

[*Marble statue.* Exhibited at Royal Scottish Academy (No. 508) in 1890. Apparently a different work from that exhibited in 1869, 1880, and 1887.]

* See also under 1869, 1887, 1891.

Edwin Longsdon Long

(1829-1891)

1890. La Pia de' Tolomei. Dante's *Purgatorio*, end of Book V. (*Purg.* v, 130-136.)

[*Oil.* Exhibited at Royal Academy (No. 26) in 1890.]

Walter Crane *

c. 1890. Design in colour of figure of Dante for a mosaic.

[Designed for America, but not executed. (Information kindly supplied by the artist.)]

* See also under 1885, 1892, 1893.

Wilfred Thompson

1891. Dante and Virgil in the Limbo of the Unbaptised. (*Inf.* iv, 33 ff.)

[*Oil.* Exhibited at Royal Academy (No. 85) in 1891.]

Thomas F. Dicksee

1891. Beatrice.

[*Oil.* Exhibited at Royal Academy (No. 1007) in 1891. Etched in 1897 by Arthur Turrell (see under that year).]

John Hutchison *

1891. Dante at Verona.

[*Marble bust*. Exhibited at Royal Academy (No. 2092) in 1891.]

* See also under 1869, 1887, 1890.

Simeon Solomon *

1892. Paolo e Francesca da Rimini.

[*Crayon*. Photographed by W. A. Mansell & Co. Reproduced in Locella's *Dantes Francesca da Rimini* (Eszlingen, 1913), p. 165.]

- c. 1892. Ritratto di Mona¹ Beatrice dipinto per Dante poeta divino per Giotto di Bondone.

[*Water colour*. Photographed by W. A. Mansell & Co.]

- c. 1892. "Nessun maggior dolore." (*Inf.* v, 121.)

[*Crayon*. Photographed by W. A. Mansell & Co.]

- c. 1893. The first meeting of Dante and Beatrice. (*Purg.* xxx, 28-33.)

[*Pen-and-ink*. Exhibited at Dante Loan Collection at University Hall, London, in 1893. Photographed by F. Hollyer.]

* See also under 1895, 1896.

Albert Goodwin

1892. The City of Dis.

Dante, led by Virgil, passes through the infernal regions. The citizens of Dis bar their passage. These are driven back by a heavenly messenger, after which they pass on "between the torments and the city wall." — See Dante's *Inferno*, Canto viii(-ix)

[*Oil*. Exhibited at Royal Academy (No. 114) in 1892.]

Jessie Macgregor

1892. In the childhood of Dante.

From this time forward love ruled my heart.

Vita Nuova (§ 2, ll. 38-39)

[*Oil*. Exhibited at Royal Academy (No. 905) in 1892.]

¹ *Sic.*

Louise Jopling

1892. Beatrice.

[*Water colour*. Exhibited at Royal Academy (No. 1258) in 1892.]

Domenico Trentacoste

1892. Pia de' Tolomei. (*Purg.* v, 132-136.)

[*Marble bust*. Exhibited at Royal Academy (No. 1969) in 1892.]

Walter Crane *

1892. Three designs from the *Divina Commedia* :

1. Dante and the Three Beasts. (*Inf.* i, 31-54.)
 2. The Angel in the boat approaching Dante and Virgil on the shore. (*Purg.* ii, 22-45.)
 3. The Meeting of Dante with Beatrice. (*Purg.* xxx, 28-33.)
- [*Line*. Reproduced "by process" as illustrations to *The Vision of Dante: A Story for little Children, and a talk to their Mothers*, by Elizabeth Harrison (Chicago, 1892). (Information kindly supplied by the artist.)]

1893. Decorative design of a frieze shape, with the opening lines of the *Inferno*, with Dante and the Lion, the Leopard, and the Wolf in the Forest. (*Inf.* i, 1-3, 31-54.)

[*Worked in embroidery* by Mrs. Crane. Exhibited at Arts and Crafts Society's Exhibition at New Gallery in autumn of 1893. Thus described in Catalogue: "North Room. No. 146. The Vision of Dante. Needlework panel in flax thread and filoselle on tinted linen. Designed by Walter Crane. Executed by Mrs. Walter Crane." On a scroll in the design are the three first lines of the *Inferno* in Italian. It has been photographed, and is reproduced in the *Studio* (II, 12). (Information kindly supplied by the artist.)]

* See also under 1885, *c.* 1890, 1893.

Nelia Casella

1893. Ottava Spera — from an early Italian design. (*Par.* xxii, 97-xxvii, 75.)

[*Coloured wax*. Exhibited at Royal Academy (No. 1710) in 1893.]

Prince Paul Troubetzkoy

1893. Dante.

[*Statue*. Exhibited at Royal Academy (No. 1761) in 1893.]**Frederic James Shields**

(1833-1911)

1893. Designs in three circles, labelled respectively "stecchi con toscio" (*Inf.* xiii, 6), "l'umile pianta" (*Purg.* i, 135), and "candida rosa" (*Par.* xxxi, 1), and winged scallop shell, for cover of E. Russell Gurney's *Dante's Pilgrim's Progress* (London, 1893).

[These designs are explained by the author of the book on p. ix.]

1893. Design, to illustrate three conditions of the heart of man ("Superbia," "Umiltà," "Amore"), for frontispiece to above volume.

[*Chromolithograph*. The design is explained by the author of the book on p. xiii.]**Mervyn Laurence**

1894. Beatrice.

[*Bust*. Exhibited at Royal Academy (No. 1786) in 1894.]**Arthur G. Walker ***

(1861-)

1894. Dante as a Seer.

[*Ivory and ebony statuette*. Dante seated, gazing into a crystal globe held in his left hand.]

* See also under 1904.

Anonymous

1894. The Death-Mask of Dante in Profile.

The Death-Mask of Dante, Full Face.

[*Engravings*. Published as frontispieces respectively to Vols. I and II of *Readings on the Inferno of Dante*, by William Warren Vernon (London: Macmillan, 1894). They are reproduced in the second edition (1906).]

Francis Bernard Dicksee

(1853-)

1895. Study for figure of Francesca in picture of Paolo and Francesca (see below).
[*Crayon*. Reproduced in *Magazine of Art*, June, 1895.]
1895. Paolo and Francesca.
[*Oil*. Exhibited at Royal Academy (No. 171) in 1895. Reproduced in Locella's *Dantes Francesca da Rimini* (Eszlingen, 1913), p. 168.]

Adolphe von Meyer (Meyer-Watson)¹

1895. Figure posed as Beatrice.
[*Photograph*. Reproduced in *Art Journal*, 1899 (p. 271).]

John D. Batten *

1895. Five drawings in illustration of Maurice Hewlett's *Masque of Dead Florentines*:
1. Dante and Beatrice. (P. 3.)
 2. Beatrice, Laura, and Fiammetta. (P. 13.)
 3. Dante, Petrarch, and Boccaccio. (P. 17.)
 4. Giotto and Corso Donati. (P. 20.)
 5. Farinata degli Uberti, Buondelmonte de' Buondelmonti, Guido Cavalcanti, and Piccarda Donati. (P. 22.)
- [*Black and white*. Engraved in above volume (London: Dent, 1895).]

* See also under 1897-1900, 1903.

Simeon Solomon *

1895. Dante in esilio.
Ecco! è l'uomo che viene dal Inferno.
[*Water colour*. Photographed by W. A. Mansell & Co.]

* See also under 1892, c. 1892, c. 1893.

¹ Son of a German father, and English mother named Watson, whence for a time he called himself Meyer-Watson.

1896. Il sogno di Dante esiliato di Firenze.

[*Crayon*. Photographed by W. A. Mansell & Co. Dante is represented lying on his back, with a tablet at his side inscribed with the titles of his works (misspelt).]

Julius Rolshoven

1896. Il Paese di Dante.

[*Water colour*. Exhibited at Royal Academy (No. 1174) in 1896.]

Arthur Turrell

1897. Beatrice — after T. F. Dicksee.

[*Etching*. Exhibited at Royal Academy (No. 1583) in 1897. (For Dicksee's picture, see under 1891.)]

John Elliott

1897. Dante in Exile.

[*Photo-engraving*. Reproduced in *Roma : Recueil artistique international, publié par la Comité "Carità e lavoro,"* 1897. (See Koch's *Catalogue of the Cornell Dante Collection*, II, 598.)]

John D. Batten *

1897-1900. Forty-four drawings in illustration of Dante's *Inferno* :

1. Dante, all night a wanderer in a dark wood, finds himself at daybreak at the foot of a beautiful mountain. As he essays to make the ascent, he is met by a leopard. (*Inf.* i, 13-36.)
2. The sun rises and Dante has good hope of prevailing against the leopard. But now a lion appears in his path, and last a lean she-wolf, so terrible that Dante despairs of winning the mountain height. In his distress and humiliation Virgil appears to him. (*Inf.* i, 37-63.)
3. Beatrice quits her seat in Paradise, and appearing to Virgil in Limbo bids him go to Dante's help. (*Inf.* ii, 52-74.)
4. Following Virgil as his guide, Dante comes at close of day to the Gate of Hell. (*Inf.* ii, 141-iii, 11.)

* See also under 1895, 1903.

5. They enter, and in the darkness within hear the cries of those who have lived on earth doing neither good nor evil. These may not cross the river Acheron, but stung by gadflies and wasps, they all crowd after a quickly moving ensign. (*Inf.* iii, 19-69.)
6. The poets then come to Charon's ferry upon the shores of Acheron. . . . Suddenly the land is shaken by earthquake and whirlwind, and Dante falls stunned. (*Inf.* iii, 82-136.)
7. Dante wakes from his sleep and Virgil leads him into Limbo, the borderland of Hell, where the air trembles with the sighs of multitudes of children, women, and men who had died either unbaptised or before the era of Christianity. As they descend through a multitude — likened by Dante to a forest — they perceive in the distance a hemisphere of light, wherein is a noble castle surrounded by seven walls. (*Inf.* iv, 1-45, 64-69, 106-108.)
8. From out the castle issue the shades of four great poets — Homer, Horace, Ovid, and Lucan. They greet Virgil and Dante. With them Dante crosses the rivulet that surrounds the castle, passes through the seven gates, and is shown the mighty spirits of antiquity. (*Inf.* iv, 79-144.)
9. At the entrance to the Second Circle Minos sits in judgment on the damned. (*Inf.* v, 1-15.)
10. To this Second Circle are doomed the Carnal Sinners who subject reason to lust. (*Inf.* v, 28-45.)
11. Among the souls who are here punished are Paolo and Francesca. They come at Dante's call, and Francesca speaks of the sin that led them thither. . . . Dante faints with pity at her story. (*Inf.* v, 73-142.)
12. When Dante recovers consciousness, he finds himself in the Third Circle, where Gluttony is punished. The "Great Worm" Cerberus barks unceasingly over the sinners who lie sodden here. (*Inf.* vi, 1-36.)
13. The descent to the Fourth Circle, where the misuse of wealth is punished, is guarded by Plutus. His rage

is rebuked by Virgil. The sinners beneath are in two opposing bands, the Avaricious and the Prodigal. (*Inf.* vii, 1-66.)

14. The sinners in the Fourth Circle, none of whom are recognisable owing to the "undiscerning" life they led on earth. (*Inf.* vii, 53-60.)
15. Virgil and Dante pass down to the Fifth Circle by a water-course which forms a marsh called Styx. Here the Wrathful contend with one another in the mud. Here also are the Sullen, sunk beneath the surface. . . . In answer to a flaming beacon, Phlegyas comes with his boat and ferries the poets across the marsh to the gates of the City of Dis. (*Inf.* vii, 100-viii, 81.)
16. At the entrance to the City of Dis they encounter a troop of devils who, after a short parley with Virgil, rush inside and close the gates against him. (*Inf.* viii, 82-116.)
17. A messenger from Heaven appears, who rebukes the insolence of the devils, and with a touch of his wand opens the gates. (*Inf.* ix, 76-99.)
18. Within the walls of the City of Dis in the Sixth Circle are red-hot sepulchres in which Heretics are confined. One of them (Farinata degli Uberti) rises from his tomb and converses with Dante. (*Inf.* ix, 109-131; x, 22-121.)
19. The Seventh Circle is divided into three rounds, where are punished the Violent in three classes, viz. the Violent against others, the Violent against self, and the Violent against God. The descent is guarded by the Minotaur. (*Inf.* xi, 28-51; xii, 1-27.)
20. Dante and Virgil make descent by a long shelving bank of fallen rocks. They are met by three Centaurs, the chief of whom, Chiron, bids Nessus escort them across the river of blood. (*Inf.* xii, 28-99.)¹
21. The Centaur Nessus crosses the river at its shallowest point with Dante on his back, and leaves him and Virgil on

¹ A woodcut of this drawing forms the frontispiece to the catalogue of an exhibition of these drawings held at Leighton House in May, 1900 (see below, p. 95, note).

the edge of the Wood of Suicides. (*Inf.* xii, 124-126; xiii, 1-3.)

22. The poets enter a wood of stunted trees, which speak with human voices and suffer pain when their branches are plucked or broken. Within these are the souls of Suicides. Here the Harpies make their nests. In the same place are punished Spendthrifts. These retain their human form, and are eternally chased by black hounds. (*Inf.* xiii, 1-151.)
23. Quitting the Wood of Suicides, Dante and Virgil come to a waste of burning sand, which forms the innermost round of the Seventh Circle, where are punished Blasphemers, Sodomites, and Usurers. . . . The stone banks of a runnel which flows from the river of blood afford passage across the burning sand. (*Inf.* xiv, 4-84.)
24. Dante, as he walks along the bank, converses with Brunetto Latini. (*Inf.* xv, 1-124.)
25. The stone banks of the stream lead to the brink of a great precipice, at the base of which various classes of the Fraudulent are punished. Near the edge of the precipice are seated the Usurers. Virgil takes Dante's girdle and flings it down the precipice. (*Inf.* xvi, 91-115; xvii, 28-78.)
26. In answer to Virgil's signal the monster Geryon rises from the abyss. Virgil and Dante mount on his back and are conveyed down to Malebolge, the abode of the Fraudulent. (*Inf.* xvi, 127-136; xvii, 1-27, 79-136.)
27. In the first Bolgia of Malebolge horned demons scourge Pandars and Seducers, among the latter being Jason. (*Inf.* xviii, 22-99.)
28. In the third Bolgia Simoniacs are planted head downward in holes in the rock with flames upon the soles of their feet. The soul of Pope Nicholas III converses with Dante and is rebuked by him. (*Inf.* xix, 1-120.)
29. In the fourth Bolgia are Soothsayers, who, as they pretended to foresee events, here are condemned to walk with their faces turned backwards. (*Inf.* xx, 1-24.)

30. In the fifth Bolgia Barrators are immersed in boiling pitch. Dante, in fear of the devils who guard the banks, hides in a cleft of the bridge while Virgil parleys with them. (*Inf.* xxi, 1-90.)
31. The bridge over the next Bolgia being reported to be broken, Dante and Virgil accompanied by ten devils turn to the left along the ridge between the two Bolge. Two of the devils quarrel and fall into the pitch, and whilst the rest are dragging them out Dante and Virgil hasten to escape from their company. The devils pursue, and Virgil, taking Dante in his arms, slides down the bank into the sixth Bolgia. (*Inf.* xxi, 106-xxiii, 57.)
32. In the sixth Bolgia are Hypocrites clothed in heavy hooded cloaks, of dazzling brightness externally. Here Caiaphas and the rest of the Council of the Jews lie crucified on the ground, so that all who pass must needs tread upon them. (*Inf.* xxiii, 58-126.)
33. Virgil and Dante climb out of the sixth Bolgia over the ruins of the broken bridge. (*Inf.* xxiv, 19-69.)
34. In the seventh Bolgia are Thieves who are tormented by serpents, and exchange forms with them. (*Inf.* xxiv, 79-xxv, 151.)
35. In the eighth Bolgia are Evil Counsellors concealed in flames. In a double-pointed flame are Ulysses and Diomedes. Ulysses relates the story of his last voyage and death. (*Inf.* xxvi, 25-142.)
36. In the ninth Bolgia a devil hacks and mutilates with a sword Schismatics and Sowers of Discord. (*Inf.* xxviii, 1-142.)
37. In the tenth Bolgia Falsifiers are punished with disease and madness. (*Inf.* xxix, 40-xxx, 129.)
38. Dante and Virgil turn their backs on the last Bolgia of Malebolge. They hear a horn sounded and discern the forms of Giants stationed like towers around a city. (*Inf.* xxxi, 7-45.)
39. After passing Nimrod and Ephialtes, the poets come to Antaeus, who sets them down upon the ice of Cocytus,

which lies at the centre of the world. Here fixed in the ice are punished Traitors. (*Inf.* xxxi, 46-145.)

40. The Traitors immersed in the ice are divided into four classes, the depth of their immersion varying with the nature of their guilt. Among those whom Dante questions is Ugolino, who relates the story of his death in the Tower of Famine at Pisa. (*Inf.* xxxii, 1-xxxiii, 78.)
41. In the middle of Cocytus, at the centre of the earth, the poets behold Lucifer. He has three faces, and in each of his three mouths he holds a traitor, viz. Brutus, Cassius, and Judas Iscariot. From the flapping of his wings comes the cold wind which freezes the central ice. Virgil and Dante creep under the monster's wings, and seizing his shaggy hide lower themselves past his hip. (*Inf.* xxxiv, 16-75.)
42. Then having passed the centre of the earth, they turn themselves round and climb in the opposite direction, until they come out into a great cavern, whence Dante sees Lucifer's feet and legs projecting upwards. (*Inf.* xxxiv, 76-90.)
43. From the cavern they make their way by a narrow passage worn by a stream, and at last issue out beneath the sky and once more behold the stars. (*Inf.* xxxiv, 130-139.)
44. Diagram of Malebolge. (*Inf.* xviii, 1-xxx, 148.)

[*Brush drawings in black and white.* "Done for Mr. George Musgrave, as illustrations to [a new edition of] his rendering, in English verse, of the First Part of Dante's *Divine Comedy*" (in Spenserian stanzas, first published in 1893). These drawings, in the possession of Mr. Musgrave at Oxford, have been engraved on wood by Richard Taylor and Co. The originals were exhibited for a few days in May, 1900, in London, at Leighton House, on which occasion a descriptive catalogue was printed (with reproductions of Nos. 20 and 44), from which the above descriptions have been adapted.]

Richard Taylor and Co.

- 1897-1900. Forty-four drawings in illustration of Dante's *Inferno*, after J. D. Batten.

[*Wood engravings* of preceding.]

Anonymous

1898. Portrait of Dante.

[*Engraving*. Published as frontispiece to *Stories from Dante*, by Norley Chester (Emily Underdown) (London: F. Warne & Co., 1898).]

J. Byam Shaw

(1872-1919)

1899. Love the Conqueror.

[*Oil*. Exhibited at Royal Academy (No. 906) in 1899. A representation of the episode of Paolo and Francesca forms one of the details of the picture. Now (1912) in possession of Messrs. Dowdeswell, 160 New Bond St., London, W.]

Frank Derwent Wood *

1899. Dante at Ravenna.

[*Bronze group*. Exhibited at Royal Academy (No. 1942) in 1899, and at Glasgow Exhibition in 1901. A representation of Paolo and Francesca forms one of the details. Reproduced in *Studio*, Vol. XIII, p. 42; and in Locella's *Dantes Francesca da Rimini* (Eszlingen, 1913), p. 172.]

* See also under 1909, 1910.

Phoebe Anna Traquair *

- 1899-1902. Forty-one illustrations of the Poems of the *Vita Nuova* of Dante:

1. Frontispiece. "The angel of Love conducts Dante while still a boy to Beatrice, at that time a child of nine years, and wearing a red dress." Lower panel. "After nine years Dante again meets Beatrice, walking with two ladies, at which time Beatrice turns her eyes towards him." (Fol. 1.)

* See also under 1889-1890.

2. Sonetto Primo. "Dante dreams he sees the angel of Love feed his lady with his heart, after which Love departs in grief." (Fol. 2.)
3. Sonetto Secondo. "Dante appeals to the liegemen of Love because of his sad condition." (Fol. 3.)
4. Sonetto Terzo. "The death of a friend of Beatrice." (Fol. 4.)
5. Sonetto Quarto. The same. (Fol. 5.)
6. Sonetto Quinto. "Dante has occasion to leave Florence, and departs sadly in company of others." (Fol. 6.)
7. Ballata Prima. "Dante meets Beatrice, who, in consequence of an evil report, denies him her salutation." (Fol. 7.)
8. The same continued. "Dante in great grief falls asleep, and in a dream is counselled by Love to explain his conduct by letter." (Fol. 8.)
9. The same continued. "Dante writes the letter and sends it to Beatrice." (Fol. 9.)
10. Sonetto Sesto. "Dante is plagued by contrary thoughts concerning his love, and appeals to his lady Pity." (Fol. 10.)
11. Sonetto Settimo. "Dante, being conducted by one, who thought to give him a pleasure, to where many ladies displayed their beauty, finds himself in the company of Beatrice and her new-made husband; Dante is overcome." (Fol. 11.)
12. Sonetto Ottavo. "Dante is overcome at sight of his lady." (Fol. 12.)
13. Sonetto Nono. "How Love assails Dante." (Fol. 13.)
14. Canzone Prima. "Certain gentle ladies ask Dante to what end was his love." (Fol. 14.)
15. The same continued. "Dante explains that the end of his love is to praise his lady whom the angels behold." (Fol. 15.)
16. The same continued. "How he sends Love with his Canzone." (Fol. 16.)
17. Sonetto Decimo. "The gentleness of Love, how it sleeps in the heart and is awakened by beauty." (Fol. 17.)
18. Sonetto Undecimo. "Dante's lady wakens Love; also crowns Love." (Fol. 18.)

19. Sonetto Duodecimo. "Death of the father of Beatrice."
(Fol. 19.)
20. Sonetto Decimoterzo. "Certain ladies comfort Dante."
(Fol. 20.)
21. Canzone Seconda. "Through his sympathy with Beatrice,
Dante is ill." (Fol. 21.)
22. The same continued. "Dante dreams he sees sad ladies in
great grief." (Fol. 22.)
23. The same continued. "He sees the soul of Beatrice carried
to heaven." (Fol. 23.)
24. The same continued. "The angel of Love leads Dante to
where Beatrice lies dead." (Fol. 24.)
25. Sonetto Decimoquarto. "The angel of Love shows Beatrice
to Dante in a dream." (Fol. 25.)
26. Sonetto Decimoquinto. "His lady is admired by all who
see her." (Fol. 26.)
27. Sonetto Decimosesto. "His lady's beauty is most apparent
when amongst others." (Fol. 27.)
28. Frammento di Canzone. "Dante dictated to by Love be-
gins a Canzone, when he learns that Beatrice is dead."
(Fol. 28.)
29. Canzone Terza.¹ "Thomas David Gibson Carmichael of
Castle Craig, 14th baronet, for whom this book was
made, his house, and arms." (Fol. 29.)
30. The same continued. "Mary Helen Elizabeth Nugent, and
her arms, wife of Sir Thomas David Gibson Carmichael."
(Fol. 30.)
31. The same continued. "Love comforts Dante regarding the
death of Beatrice." (Fol. 31.)
32. Sonetto Decimosettimo. "Dante is asked by a fashionable
young friend for the sonnet he is writing." (Fol. 32.)
33. Canzone Quarta. "Dante imagines Beatrice with angels in
heaven." (Fol. 33.)
34. Sonetto Decimoottavo. "When occupied drawing an
angel, Dante is interrupted by persons of importance."
(Fol. 34.)

¹ Written *Seconda* in error.

35. Sonetto Decimonono. "Walking in a street in which he had met Beatrice Dante is very sad ; his troubled state is noticed by a young and pityful lady at a window." (Fol. 35.)
36. Sonetto Vigesimo. "Dante perceives the lady at the window." (Fol. 36.)
37. Sonetto Vigesimoprimo. "Dante on going home grieves over his faithlessness." (Fol. 37.)
38. Sonetto Vigesimosecondo. "Dante imagines Love to send a message of comfort from the young and pityful lady." (Fol. 38.)
39. Sonetto Vigesimoterzo. "Dante perceives near him the divine Beatrice, of an age, and dressed as when he first saw her ; he repents bitterly the straying of his eyes." (Fol. 39.)
40. Sonetto Vigesimoquarto. "Dante having returned to his books, sees from his window a company of pilgrims, to whom he compares life." (Fol. 40.)
41. Sonetto Vigesimoquinto. "Dante, through the conducting of the divine Beatrice, sees that which he records elsewhere." (Fol. 41.)

[*Water colour.* Forty-four leaves of manuscript on vellum, with illuminated borders and miniatures. Leaves 42-44 are occupied by "Index to subjects in illuminations." The original MS. was executed for Sir Thomas Gibson Carmichael, between 1899 and 1902. A photographic facsimile, by T. and A. Constable, was published in Edinburgh by W. J. Hay, in 1902, in a limited edition of 150 copies.]

Vincent Brooks *

1900. General View of Paradise according to Dante.

[*Chromolithograph.* Published as illustration to *Readings on the Paradiso of Dante*, by William Warren Vernon (London : Macmillan, 1900). "Adapted from the Tavole Dantesche of the Duke of Sermoneta." This chromolithograph, which is inserted in both volumes of the *Readings*, was reproduced in the second edition (1909).]

* See also under 1859, 1871, 1886, 1889.

Mrs. John Young Hunter

1900. The Denial. Dante and Beatrice. (*V. N.* § 10, ll. 11-16.)
 [Oil. Exhibited at Royal Academy (No. 506) in 1900. Reproduced in *Art Journal*, 1900, p. 181.]

Sidney Herbert

1900. Scenery painted for performance in the Princess Hall, Cheltenham, by members of the Ladies' College Guild, in July, 1900, of "Scenes from the *Vita Nuova* and the *Divina Commedia* of Dante."
 Scene 1. Dante in the Dark Wood. (*Inf.* i.)
 Scene 2. The Gate of Hell. (*Inf.* iii.)
 Scene 3. The Gate of Purgatory. (*Purg.* ix.)

Max Cowper

1902. Paolo and Francesca.
 [Water colour. Exhibited at Royal Academy (No. 1338) in 1902.]

E. Wake Cook

1902. The Earthly Paradise. (*Purg.* xxvii-xxviii.)
 [Oil. Exhibited at Royal Academy (No. 954) in 1902.]

J. Kelt-Edwards

1902. Twelve full-page illustrations, reproduced in black and white in *La Divina Commedia di Dante Alighieri, yn Gymraeg*, by Daniel Rees (Carnarvon, 1903):
 1. *Inferno* I, 82-84. Dante and Virgil. (P. 1.)
 2. *Inferno* IV, 94-96. Dante, Virgil, and the four Poets. (P. 33.)
 3. *Inferno* IX, 88-90. The Angel opening the Gate of the City of Dis. (P. 49.)
 4. *Inferno* XXI, 67-70. Dante and Virgil threatened by the Malebranche. (P. 97.)
 5. *Purgatorio* I, 37-39. Dante, Virgil, and Cato. (P. 161.)
 6. *Purgatorio* IX, 109-110. Dante and the Angel at the Gate of Purgatory. (P. 191.)

7. *Purgatorio* XXVII, 141-142. Dante "crowned and mitred" by Virgil. (P. 270.)
 8. *Purgatorio* XXXI, 133-135. Dante, and Beatrice in the Triumphal Car. (P. 286.)
 9. *Paradiso* III, 67-69. Dante, Beatrice, and Piccarda. (P. 301.)
 10. *Paradiso* XXI, 31-33. The Celestial Ladder in the Heaven of Saturn. (P. 380.)
 11. *Paradiso* XXVII, 70-72. Dante, Beatrice, St. Peter, and the Virgin Mary. (P. 397.)
 12. *Paradiso* XXXI, 1-3. The Celestial Rose. (P. 413.)
- [The drawings are dated "Florence, 1902."]

Louise Rolfe and Phæbe Rees

1902. A hundred initial letters, reproduced in black and white in *La Divina Commedia di Dante Alighieri, yn Gymraeg*, by Daniel Rees (Carnarvon, 1903):
1. *Inferno* I. The Three Beasts.
 2. *Inferno* II. Dante and Virgil enter the Wood. (L. 142.)
 3. *Inferno* III. Charon.
 4. *Inferno* IV.
 5. *Inferno* V. Paolo and Francesca.
 6. *Inferno* VI. The Eternal Rain. (Ll. 7-12.)
 7. *Inferno* VII. Avaricious and Prodigals.
 8. *Inferno* VIII.
 9. *Inferno* IX. The Flaming Sepulchres. (Ll. 118-120.)
 10. *Inferno* X. The Sepulchres of the Heretics.
 11. *Inferno* XI.
 12. *Inferno* XII. The River of Blood.
 13. *Inferno* XIII. The Wood of Suicides.
 14. *Inferno* XIV. The Rain of Fire.
 15. *Inferno* XV. Brunetto Latini.
 16. *Inferno* XVI. The Descent of Phlegethon.
 17. *Inferno* XVII. Dante and Virgil on the back of Geryon.
 18. *Inferno* XVIII. Malebolge.
 19. *Inferno* XIX. One of the Simoniacs.

20. *Inferno* XX. Soothsayers.
21. *Inferno* XXI. Malebranche.
22. *Inferno* XXII. Frogs. (Ll. 25-27.)
23. *Inferno* XXIII. One of the Hypocrites.
24. *Inferno* XXIV. Robber and Serpents.
25. *Inferno* XXV. Cacus.
26. *Inferno* XXVI. The Flame in which Ulysses and Diomed
are concealed.
27. *Inferno* XXVII. Symbols of Strife.
28. *Inferno* XXVIII. Bertran de Born.
29. *Inferno* XXIX. Alchemy.
30. *Inferno* XXX. Potiphar's Wife and Sinon.
31. *Inferno* XXXI. Ephialtes.
32. *Inferno* XXXII. The Ice of Cocytus.
33. *Inferno* XXXIII. Ugolino's Dungeon.
34. *Inferno* XXXIV. Ave Lucifer.
35. *Purgatorio* I. Dante and his "navicella." (Ll. 1-2.)
36. *Purgatorio* II. The Angelic Bark.
37. *Purgatorio* III. King Manfred.
38. *Purgatorio* IV. The Sun.
39. *Purgatorio* V. Death of Buonconte da Montefeltro.
40. *Purgatorio* VI. The Dice of "Zara."
41. *Purgatorio* VII. Sordello and Virgil.
42. *Purgatorio* VIII. The Angel expelling the Serpent.
43. *Purgatorio* IX. The Angel at the Gate of Purgatory.
44. *Purgatorio* X. One of the Proud.
45. *Purgatorio* XI.
46. *Purgatorio* XII. Yoke of Oxen. (L. 1.)
47. *Purgatorio* XIII. Sapia.
48. *Purgatorio* XIV. The Course of the Arno. (Ll. 16-84.)
49. *Purgatorio* XV. Dante dazzled by the Sun.
50. *Purgatorio* XVI. One of the Wrathful.
51. *Purgatorio* XVII. Suicide of Amata.
52. *Purgatorio* XVIII. The Slothful.
53. *Purgatorio* XIX. Fortuna Major.
54. *Purgatorio* XX. The She-Wolf of Avarice.
55. *Purgatorio* XXI. Statius and Virgil.

56. *Purgatorio* XXII. The Apple-tree of the Gluttonous.
57. *Purgatorio* XXIII. OMO.
58. *Purgatorio* XXIV. Death of Corso Donati.
59. *Purgatorio* XXV. The Bow of Speech. (Ll. 17-18.)
60. *Purgatorio* XXVI. In the Circle of the Lustful.
61. *Purgatorio* XXVII. Leah.
62. *Purgatorio* XXVIII. Matilda.
63. *Purgatorio* XXIX. The Candlestick of the Procession.
64. *Purgatorio* XXX. "Il Settentrion."
65. *Purgatorio* XXXI. Beatrice rebukes Dante. (L. 68.)
66. *Purgatorio* XXXII. Beatrice.
67. *Purgatorio* XXXIII. Beatrice and the Seven Ladies.
(Ll. 1-6.)
68. *Paradiso* I. "Quattro Cerchi con tre Croci." (L. 39.)
69. *Paradiso* II. Dante and his "legno." (L. 3.)
70. *Paradiso* III. The Heaven of the Moon.
71. *Paradiso* IV. "Intra due Cibi." (L. 1.)
72. *Paradiso* V. The Heaven of Mercury.
73. *Paradiso* VI. The Emperor Justinian.
74. *Paradiso* VII. "Ai Giudei piacque una Morte." (L. 47.)
75. *Paradiso* VIII. "La bella Ciprigna." (L. 2.)
76. *Paradiso* IX. Folquet of Marseilles.
77. *Paradiso* X. Theologians in the Heaven of the Sun.
78. *Paradiso* XI. St. Francis.
79. *Paradiso* XII. St. Dominic.
80. *Paradiso* XIII. The 24 Stars.
81. *Paradiso* XIV. "Giunture di Quadranti in Tondo." (L. 102.)
82. *Paradiso* XV. The Crusader Cacciaguida.
83. *Paradiso* XVI. The mutilated Statue of Mars. (L. 47.)
84. *Paradiso* XVII. The Exiled Dante.
85. *Paradiso* XVIII. The Imperial Eagle.
86. *Paradiso* XIX. Stork with Young. (Ll. 91-93.)
87. *Paradiso* XX. David.
88. *Paradiso* XXI. The Celestial Ladder.
89. *Paradiso* XXII. St. Benedict.
90. *Paradiso* XXIII. The Rose and the Lilies. (Ll. 73-74.)
91. *Paradiso* XXIV. St. Peter.

- 92. *Paradiso* XXV. St. James.
 - 93. *Paradiso* XXVI. St. John.
 - 94. *Paradiso* XXVII. The Four Torches. (L. 10.)
 - 95. *Paradiso* XXVIII. The Celestial Hierarchies.
 - 96. *Paradiso* XXIX. One of the Angels.
 - 97. *Paradiso* XXX. The Celestial Rose.
 - 98. *Paradiso* XXXI. The Veronica. (L. 104.)
 - 99. *Paradiso* XXXII. Mary.
 - 100. *Paradiso* XXXIII. The Beatific Vision. (Ll. 115-117.)
- [The subjects of the initial letters of *Inf.* iv, viii, xi, and *Purg.* xi have not been identified.]

Victor J. Robertson

1903. Paolo and Francesca.
[*Oil.* Exhibited at Royal Academy (No. 587) in 1903.]

Arthur H. Buckland

1903. Dante and Beatrice in Paradise.
[*Monochrome.* Illustration on cover of Cary's *Vision of Dante*, edited by Paget Toynbee (London: Methuen & Co., 1903).]

John D. Batten *

1903. Illustration of opening lines of the *Inferno*.
[*Brush drawing in black and white.* Supplementary to the series made in 1897-1900. In possession of Mr. George Musgrave at Oxford.]

* See also under 1895, 1897-1900.

Blanche McManus

1904. Thirteen illustrations to the works of Dante:
- 1. Dante in the City of the Arno.
 - 2. Jan. Beatrice greeting Dante in the Street. (*V. N.* § 26; *Son.* xv.)
 - 3. Feb. To Beatrice at Prayer. (*Par.* xxxi, 88-93.)
 - 4. March. Dante as a Soldier. (*Inf.* xxii, 1-7.)
 - 5. April. Dante painting Beatrice as an Angel. (*V. N.* § 35, ll. 1-13.)

6. May. Dante reading Virgil at a May Festa. (*Inf.* i, 82-87.)
 7. June. Dante denounces the Government of Florence. (*Purg.* vi, 139-151.)
 8. July. Dante begins the Divine Comedy. (*V.N.* § 43, ll. 4-16.)
 9. Aug. The Destiny of Dante's Poem. (*Par.* xxii, 61-69.)
 10. Sept. Dante at the University of Paris. (*Conv.* ii, 13, ll. 37-52.)
 11. Oct. The Desire of Dante to return to Florence. (*Par.* xxv, 1-12.)
 12. Nov. Dante in Exile. (*Par.* xvii, 55-63.)
 13. Dec. Dante's last Days at Ravenna. (*Par.* xxxiii, 82-90.)
- [*Outline drawings.* Printed in colour, as illustrations to *A Dante Calendar representing incidents in the life of Dante Alighieri.*]

Arthur G. Walker *

1904. Dante.

[*Stone statue.* Full-length figure, in one of the niches outside St. Deiniol's Library, Hawarden. A statuette of the same design was exhibited at Royal Academy (No. 1677) in 1904, and at Walker Art Gallery, Liverpool, in same year.]

* See also under 1894.

Max Beerbohm

(1872-)

1904. Dante in Oxford.

[*Pen-and-ink, tinted with water colour.* Caricature. Dante, a gaunt figure in mediæval costume, addressed by the Proctor, "Your name and college?" Exhibited at Carfax Gallery in May, 1904. Reproduced in *The Poets' Corner* (London, 1904).]

Lonsdale Ragg

(1866-)

1905. 1. Torre della castagna, with Dante's House in Florence.
2. Dante's Quarter, with Chapel of S. Martino, Florence.
3. Battlefield of Campaldino, with Castle of Poppi, Casentino. (*Purg.* v, 92.)
4. "Dante's House" at Padua, with "Tomb of Antenor."

5. Meeting of Arno and Archiano, Casentino. (*Purg.* v, 95-97, 124-126.)

6. Dante's Tomb at Ravenna, with the Campanile of the Franciscan Church.

[*Black and white.* Reproductions (reduced) were published in the artist's *Dante and his Italy* (London: Methuen & Co., 1907).]

Philip Worman

1906. Dante's House, Piazza di San Martino, Florence.

[*Water colour.* Exhibited at Royal Academy (No. 1019) in 1906.]

Roger E. Fry

(1866-)

1909. Five Designs from Dante:

1. The Gate of the Inferno. (*Inf.* iii.)
2. Geryon. (*Inf.* xvii.)
3. The Souls arriving at the Mount of Purgatory. (*Purg.* ii.)
4. The Valley of the Kings. (*Purg.* vii.)
5. Dante's last night in Purgatory. (*Purg.* xxxiii.)

[*Drawings in gouache, on silk.* Exhibited at Carfax Gallery, April, 1909.]

Charles Ricketts *

(1866-)

1909. Paolo and Francesca in the Inferno.

[*Bronze relief.* Exhibited at Grafton Gallery in 1909.]

* See also under 1916.

Frank Derwent Wood *

1909. Paolo and Francesca.

[*Plaster group.* Exhibited at Grafton Gallery in 1909.]

* See also under 1899, 1910.

G. Wilson Nesbit

1909. Paolo and Francesca. (*Inf.* v, 74-75.)

[*Oil.* Exhibited at Royal Academy (No. 318) in 1909.]

Florence Parkinson

1909. Beatrice.

[*Water colour*. Exhibited at Royal Academy (No. 1220) in 1909.]

Charles M. Gere

1909. Six illustrations in the *Ashendene Dante*:

1. Title-page. Dante holding his book; the city of Florence in background.
2. Head-piece to *Vita Nuova* (p. 1). Dante, led by Love, beholds Beatrice: "Apparuit jam Beatitudo vestra." (*V. N.* § 2, ll. 31-32.)
3. Head-piece to *Inferno* (p. 28). Dante and Virgil at the Gate of Hell: "Noi siam venuti al loco ov' io t' ho detto Che tu vedrai le genti dolorose." (*Inf.* iii, 16-17.)
4. Head-piece to *Purgatorio* (p. 79). Dante and Virgil on the shores of the Mountain of Purgatory; the boat with the Angel-Pilot coming over the sea to land. (*Purg.* ii, 40-45.)
5. Head-piece to *Paradiso* (p. 130). Dante and Beatrice, and the Heavenly Host.
6. Head-piece to *Convivio* (p. 215). Dante serving fruit to fifteen men and women seated at table.

[*Drawings*. Engraved on wood by W. H. Hooper, in *Tutte le Opere di Dante Alighieri*, privately printed at the Ashendene Press by Cecil St. John Hornby, Chelsea, 1909.]

W. H. Hooper

(d. 1912)

1909. Six illustrations in the *Ashendene Dante*, after C. M. Gere.

[*Wood engravings* of preceding.]

George Percy Jacomb-Hood

(1857-)

1910. Paolo and Francesca.

[*Oil*. Exhibited at Royal Academy (No. 667) in 1910.]

Evelyn Paul *

1910. Six illustrations of subjects from Dante :

1. Dante in the Streets of Florence.
2. The Salutation of Beatrice. (*V. N.* § 3, ll. 5-13.)
3. The Entrance to Hell. (*Inf.* iii, 1-18.)
4. The Seventh Circle of Hell. (*Inf.* xii, 55 ff.)
5. The Meeting of Dante and Beatrice in the Terrestrial Paradise. (*Purg.* xxx, 73 ff.)
6. The Heaven of Venus. (*Par.* viii, 19 ff.)

[*Water colour.* Reproduced in colour-print in *Stories from Dante*, by Susan Cunningham (Hazzap, 1910).]

* See also under 1915.

Frank Derwent Wood *

1910. Paolo and Francesca in the Inferno.

[*Bronze group.* Exhibited at International Exhibition of Fine Arts at Rome in 1911.]

* See also under 1899, 1909.

A. Broadbent

1911. Beatrice — head.

[*Marble.* Exhibited at Royal Academy (No. 1844) in 1911.]

W. Matthews

1911-1912. Eight illustrations of " Paolo and Francesca."

1. Giovanni and the Lovers.
2. Dante and the Child Francesca.
3. The Meeting with the Gipsy.
4. Paolo and Francesca.
5. The Ride to Ravenna.
6. Francesca received by Giovanni.
7. The Lovers in the Garden.
8. The Avenger.

[*Water colour.* Reproduced in colour in *Paolo and Francesca*, in *The World's Romances* (Nelson, 1912).]

George Morrow**1912. Portrait of Dante.**

[*Line drawing.* Zincotyped as frontispiece to A. G. Ferrers Howell's
Dante: His Life and Work (London: Jack, 1912).]

Leonard Jennings**1912. Paolo and Francesca.**

[*Marble group.* Exhibited at Royal Academy (No. 1796) in 1912.]

Anonymous**1912. Scenes from the *Inferno*.**

[*Cinematograph.* See Prefatory Note, p. xii.]

Evelyn Paul ***1915. Thirty-one drawings in illustration of the *Vita Nuova*:**

1. Dante's second meeting with Beatrice. (*V. N.* § 3.)
2. "Vide cor tuum." (§ 3, l. 45.)
3. "Cavalcando l' altr' ier." (§ 9, *Son.* v.)
4. Beatrice denies Dante her salutation. (§ 10.)
5. "Nomina sunt consequentia rerum." (§ 13, ll. 20-21.)
6. Dante sees Beatrice at a wedding-feast. (§ 14.)
7. "Amor m' assale subitanamente." (§ 16, *Son.* ix, l. 5.)
8. Death of the father of Beatrice. (§ 22.)
9. Dante's vision of Death. (§ 23, ll. 20-30.)
10. "Vieni a veder nostra donna che giace." (§ 23, *Canz.* ii, l. 63.)
11. "Io vidi monna Vanna e monna Bice." (§ 24, *Son.* xiv, l. 8.)
12. "Quomodo sedet sola civitas." (§ 31, ll. 8-9.)
13. "Gli occhi dolenti." (§ 32, *Canz.* iv.)
14. Dante drawing an angel. (§ 25.)
15. The lady at the window. (§ 36.)
16. "Deh peregrini, che pensosi andate." (§ 41, *Son.* xxiv.)
17. "Oltre la spera, che più larga gira." (§ 42, *Son.* xxv.)
18. "Apparuit jam Beatitudo vestra." (§ 2, ll. 31-32.)
19. Love and Reason. (§ 2, ll. 55-59.)
20. Love and Prudence. (§ 7, ll. 8-12.)

* See also under 1910.

21. "Piangete, amanti." (§ 8, *Son.* iii.)
22. Dante's grief after Beatrice denied him her salutation.
(§ 12, ll. 1-5.)
23. "Ballata io vo' che tu ritrovi Amore." (§ 12, *Ball.* i.)
24. The marriage-feast. (§ 14, l. 20.)
25. Dante questioned as to the nature of Love. (§ 20.)
26. Death of the father of Beatrice. (§ 22.)
27. "Osanna in Excelsis." (§ 23, ll. 49-56.)
28. Dante and Love. (§ 24, *Son.* xiv.)
29. "Tanto gentile e tanto onesta pare." (§ 26, *Son.* xv.)
30. "Ita n' è Beatrice in l' alto cielo." (§ 32, *Canz.* iv, l. 15.)
31. "Per lo cielo spande Luce d' amor." (§ 34, *Canz.* v, ll. 22-23.)

[*Water colour* (Nos. 1-17, printed in colour), and *outline drawings* (Nos. 18-31, printed in sepia); in illustration of *The New Life* by Dante Alighieri. Translated by Dante Gabriel Rossetti. Pictured by Evelyn Paul (1915).]

W. Lawson

1916. Three drawings in illustration of the *Divina Commedia*:
 1. Stars! stars! stars! (*Inf.* xxxiv, 139; *Purg.* xxxiii, 145; *Par.* xxxiii, 145.)
 2. A Light across the Sea. (*Purg.* ii, 17-18.)
 3. A Vision of Birds. (*Purg.* xxviii, 14, 16-18.)
- [*Water colour*. Reproduced in colour-print in *Corona Stellata: Thoughts from Dante's Vision*, by I. S. Postgate (London, 1916).]

William Brodie *

1916. Dante and Beatrice.
[*Medallion*. Exhibited at Royal Scottish Academy (No. 40) in 1916.
Lent by James Mackinlay, Esq., Edinburgh.]
- * See also under 1849, 1850, 1863.

Charles Ricketts *

1916. Dante at the door of the tomb of Pope Anastasio. (*Inf.* xi, 7-9.)
[*Drawing*, reproduced in illustration of *The Book of Italy*, edited by R. Piccoli (London, 1916), p. 1.]

* See also under 1909.

Sidney H. Meteyard

1918. Frontispiece and title-page for MS. *Dante*.
[*Water colour*. Exhibited at Royal Academy (No. 1290) in 1918.]

Christine Gregory

1918. Beatrice.
[*Bust*. Exhibited at Royal Academy (No. 1581) in 1918.]

Eleanor Fortescue-Brickdale

1919. The Meeting of Dante and Beatrice. (*V. N.* § 2.)
[*Water colour*. Reproduced in colour in illustration of the artist's
Golden Book of Famous Women (London, 1919), p. 36.]

APPENDIX ¹

G. O. Onions

1897. Paolo and Francesca.
[*Wash drawing*. Reproduced in *The Quarto* (1897), Vol. III, p. 86.]

Simeon Solomon *

1903. The Vision of Dante.
[*Water colour*. Reproduced in *The Bookman*, Nov., 1903, p. 98.]

* See also under 1892, 1895, 1896.

Sir William Blake Richmond

(1842–)

1906. Dante.
[*Bronze statue*. One of four figures (the other three being Homer, Aristotle, and David) at the corners of the Gladstone Memorial in Hawarden Church.]

¹ These entries came to hand too late for inclusion in their places in the Chronological List.

ADDITIONAL NOTE ON PAGE 33, LINE 5. Another document bearing upon the discovery of Giotto's portrait of Dante has recently come to light in the form of the following pencilled, undated note from the sculptor Hiram Powers to the American consul in Florence, R. H. Wilde. The Secretary of the Dante Society is enabled to publish it through the courtesy of Mr. C. E. Goodspeed of Boston.

Dear Mr. Wilde,

Mr. Kirkup showed me a sketch (partly from recollection), which he took of the head of Dante, just discovered in the jail—and he told me that a hint had been given of the intentions of those who have had the control of the business—that the picture would be *restored*—it having suffered somewhat from the driving of a nail—or something else—through the eye. Now it occurs to me, that this ought not to be done, as it would deprive us all of the means of judging for ourselves. If the eye is to be replaced, let it be done in a copy. Mr. Kirkup thought you might be able to prevent the mischief threatened to the picture.

Please excuse this hasty note, as I am in a hurry.

Truly yours
H. Powers

Hon. R. H. Wilde